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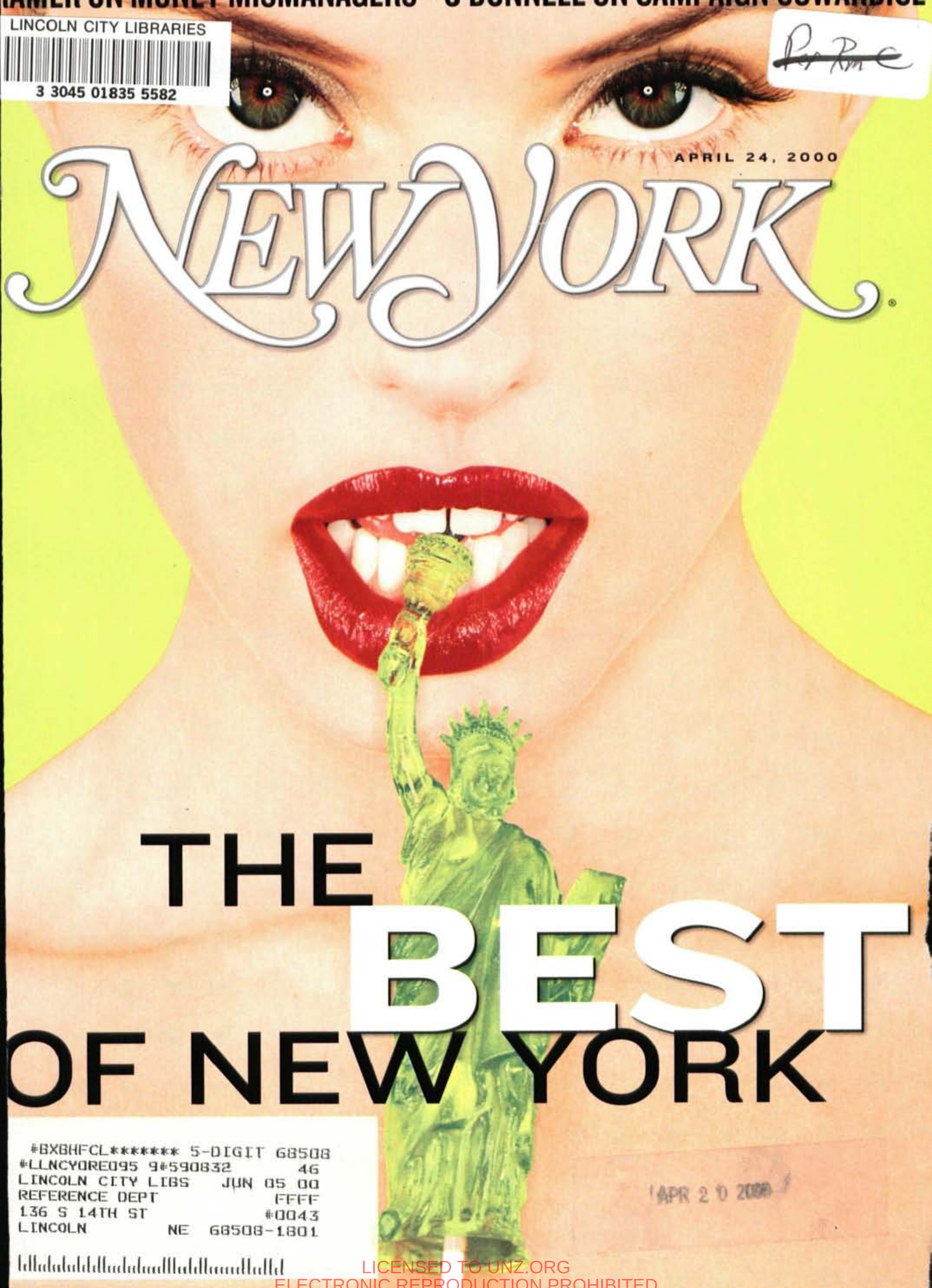

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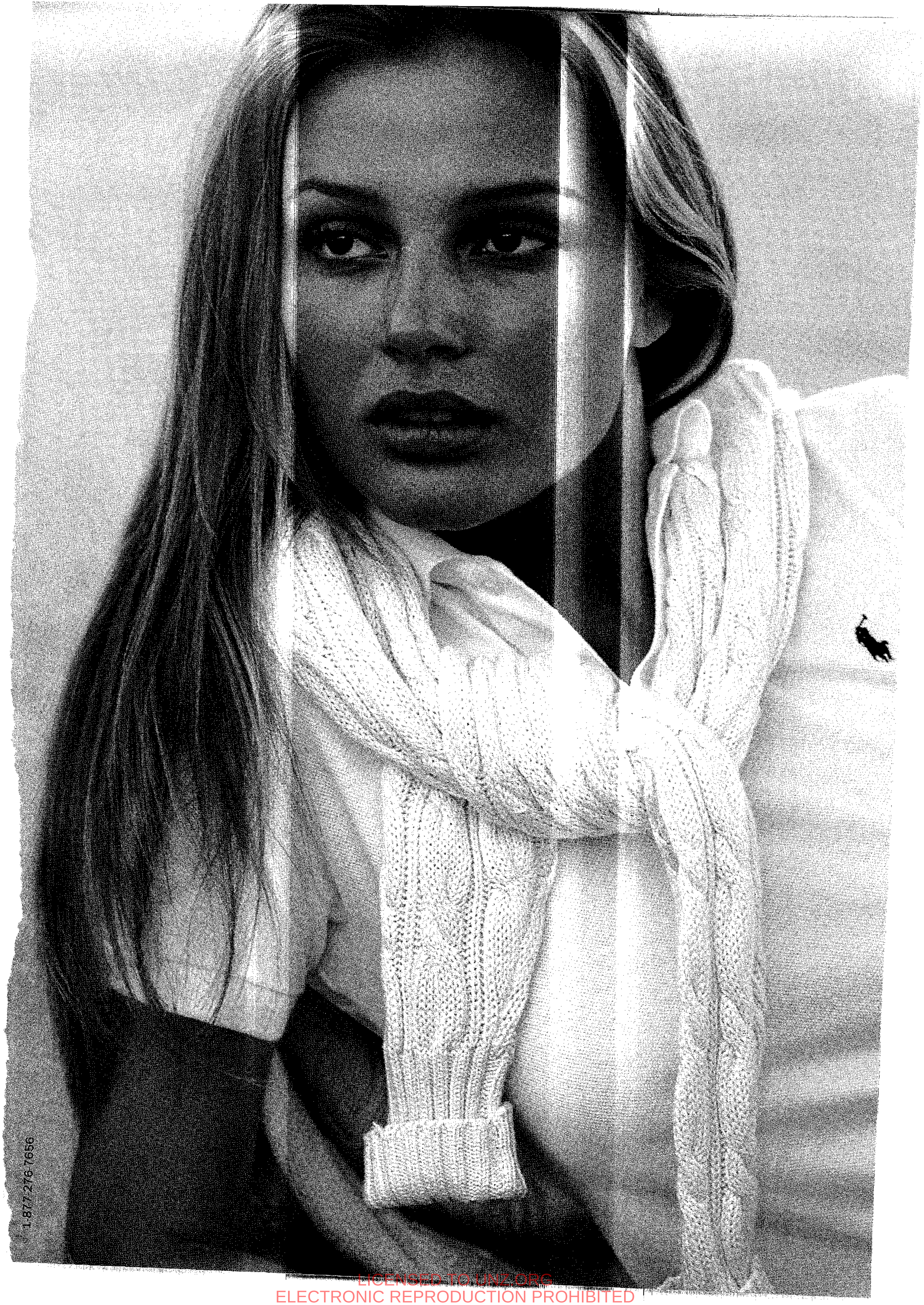
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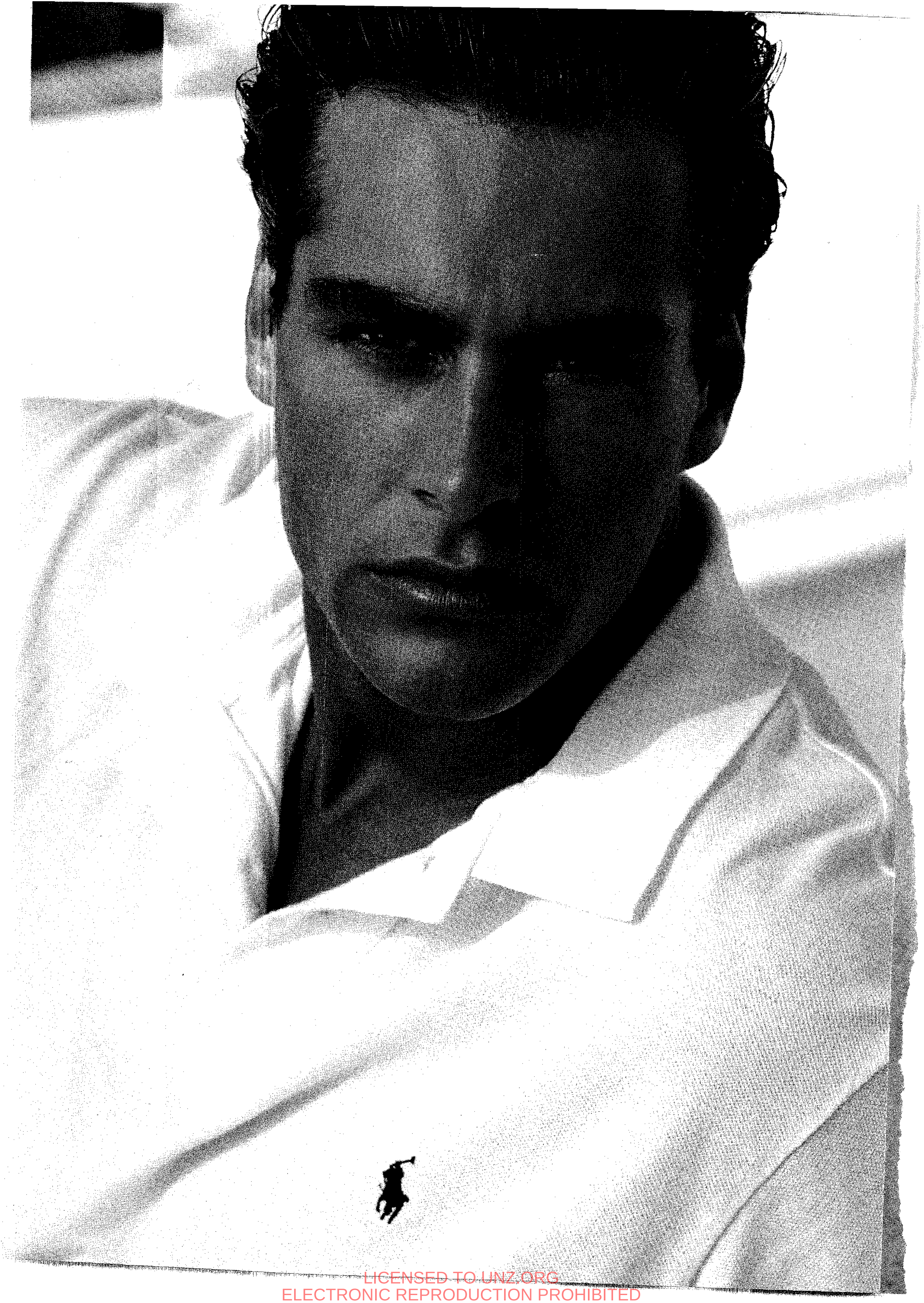

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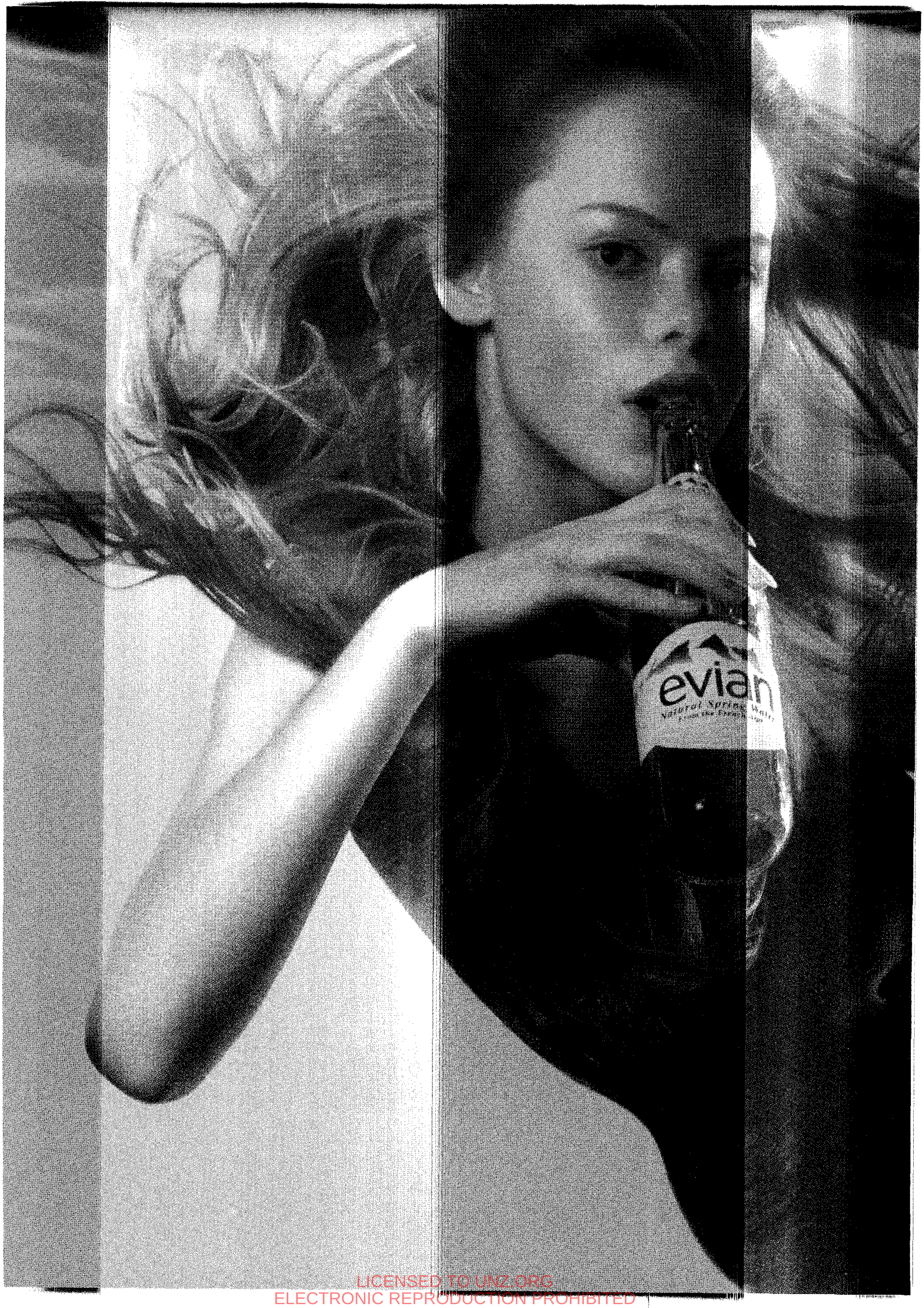
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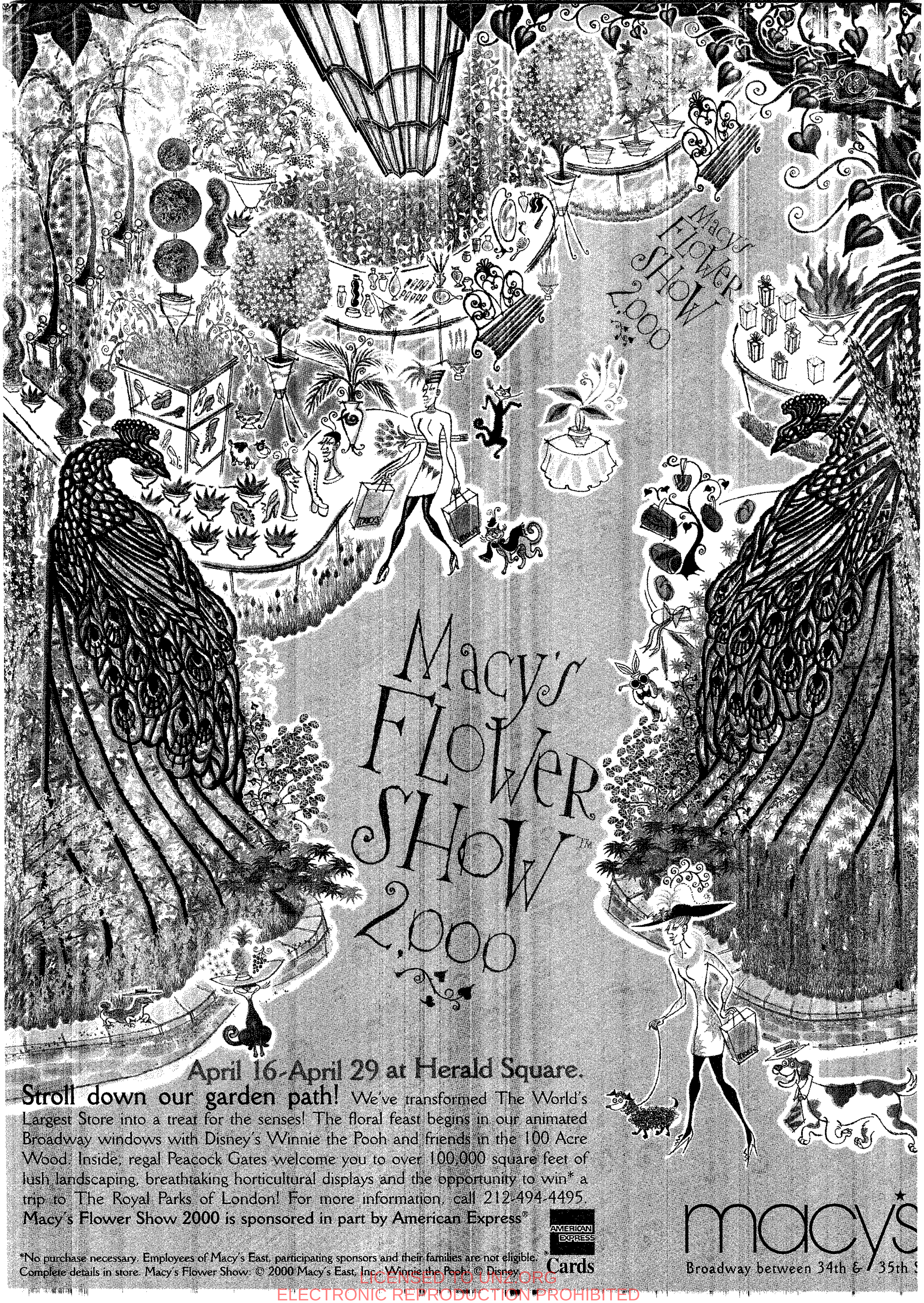

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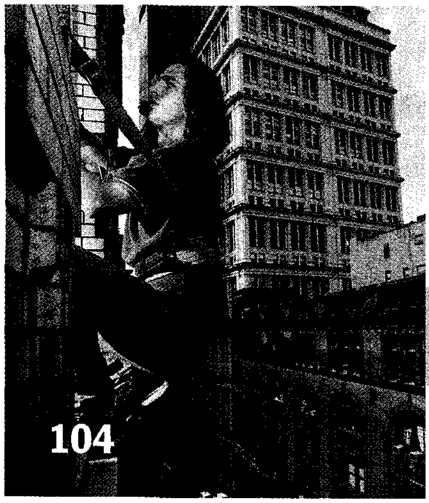

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55 Best of New York

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56 Food

Late-night noshing, neighborhood trattorias, real pit barbecue, and oysters that are as romantic as advertised: Stay hungry.

68 Shopping

Want to join the club-chair craze? Fancy a pair of cashmere sweats? New scuba gear? Where to buy what your heart desires.

80 Nightlife

After-hours parties, new jazz joints, Brooklyn bar-hopping, a clubgoers' Website—if you're still staying home, you have no excuse.

88 Kids

Child-friendly restaurants, beautiful handmade toys, the highest of art classes: Parental guidance provided.

94 Beauty & Fitness

Getting trimmed, toned, waxed, clipped, polished, shaved, stretched, blown dry, and otherwise primped to your peak potential.

104 Services

Wildflowers, waiters for hire, cashmere reweavers, criminal-defense lawyers: Everybody needs *somebody*.

114 Leisure

Tee off in Brooklyn, tune in to Sinatra on the weekend, lunch alfresco in midtown: Savoring the city's simplest pleasures.

Photographs clockwise from top, Brian Doben; Joe Sciano; Kristine Larsen.

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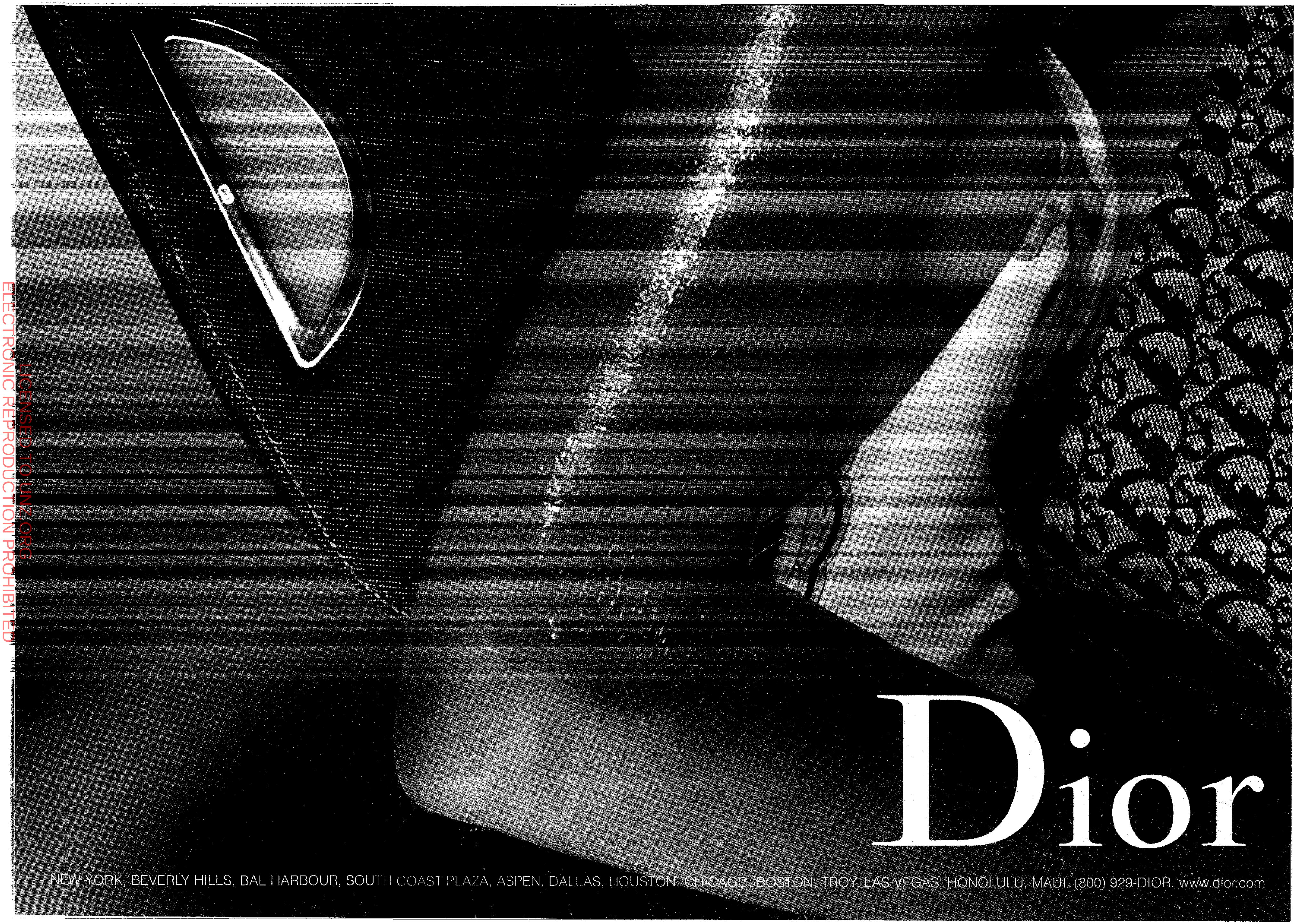
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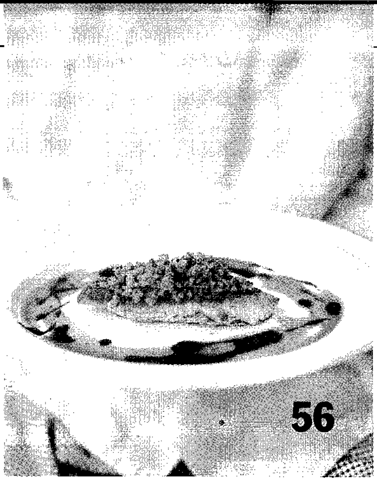

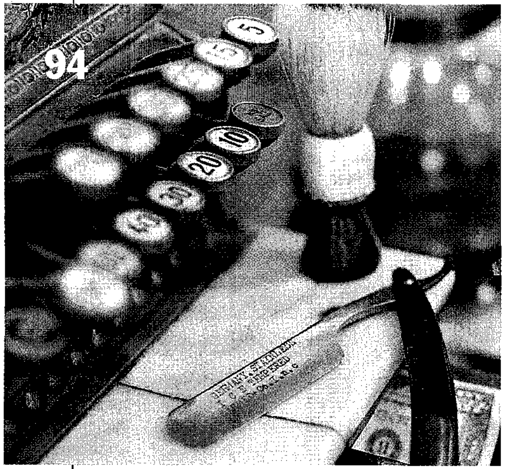

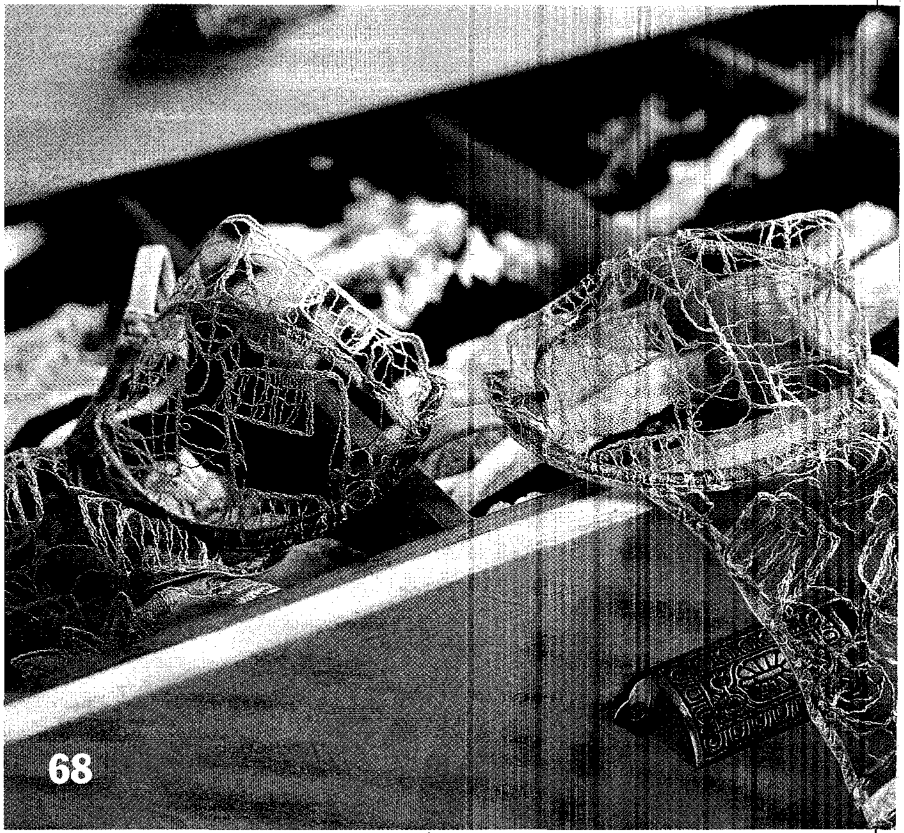

Gotham

29 NYPD blue, in black and white; a knockout new gallery

36 Gotham Real Estate

Empty nests: Prime apartments lie fallow; the other Michael Jordan's new starter home

40 Gotham Style

Photo-finished bags and clothes

Departments

25 Intelligencer
Beth Landman Keil
With Ian Spiegelman

42 The City Politic
Michael Tomasky

Rudy says he released Dorismond's record only because he died, but the mayor's own record says otherwise

46 The National Interest
Lawrence O'Donnell

Forget about campaign finance; the key issue facing voters, whether they realize it or not, is Social Security

50 The Bottom Line
James J. Cramer

In the days of easy money, managing a hedge fund got harder than ever—just look at Dana Giacchetto and Tiger Management

Marketplace

126 Best Bets
Corky Pollan

Tod's totes, Brooks shirts, and other Easter treats for grown-ups

128 Sales & Bargains
Shyama Patel

Tints of things to come: the latest in inexpensive designer sunglasses

The Critics

130 Movies
Peter Rainer

American Psycho: A morality tale that missed its moment

134 Theater
John Simon

Copenhagen has all the ingredients of a good play—except drama

138 Architecture
Joseph Giovannini

Penn Station goes express

142 Classical Music
Peter G. Davis

A reconstructed Bach score is clever but lifeless

146 Dance
Tobi Tobias

Boris Eifman's ballets continue to make all the wrong moves

148 Pop Music
Ethan Smith

One-man band Elliott Smith goes it alone again, naturally

Cue

149 Sofia Coppola on her own; Tom Stoppard gets real; *Uncle Vanya* from the Roundabout; what's cooking in Macy's Cucina

Misc.

Letters......................................16
***Guardian* Crossword**.................212
'Cue' Crossword
by Maura B. Jacobson..............212
Classified................................185
Strictly Personals.....................204

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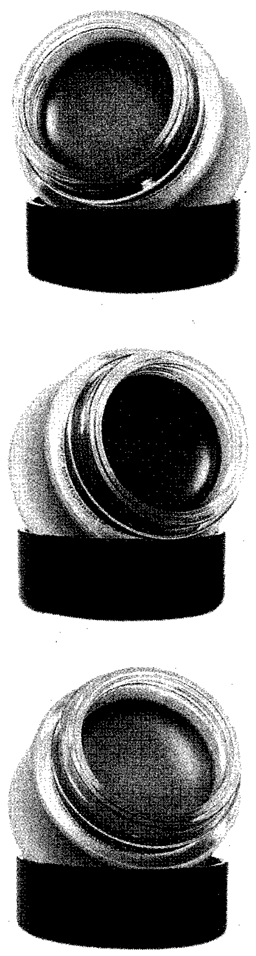

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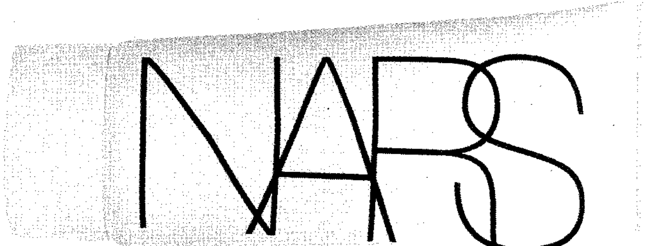

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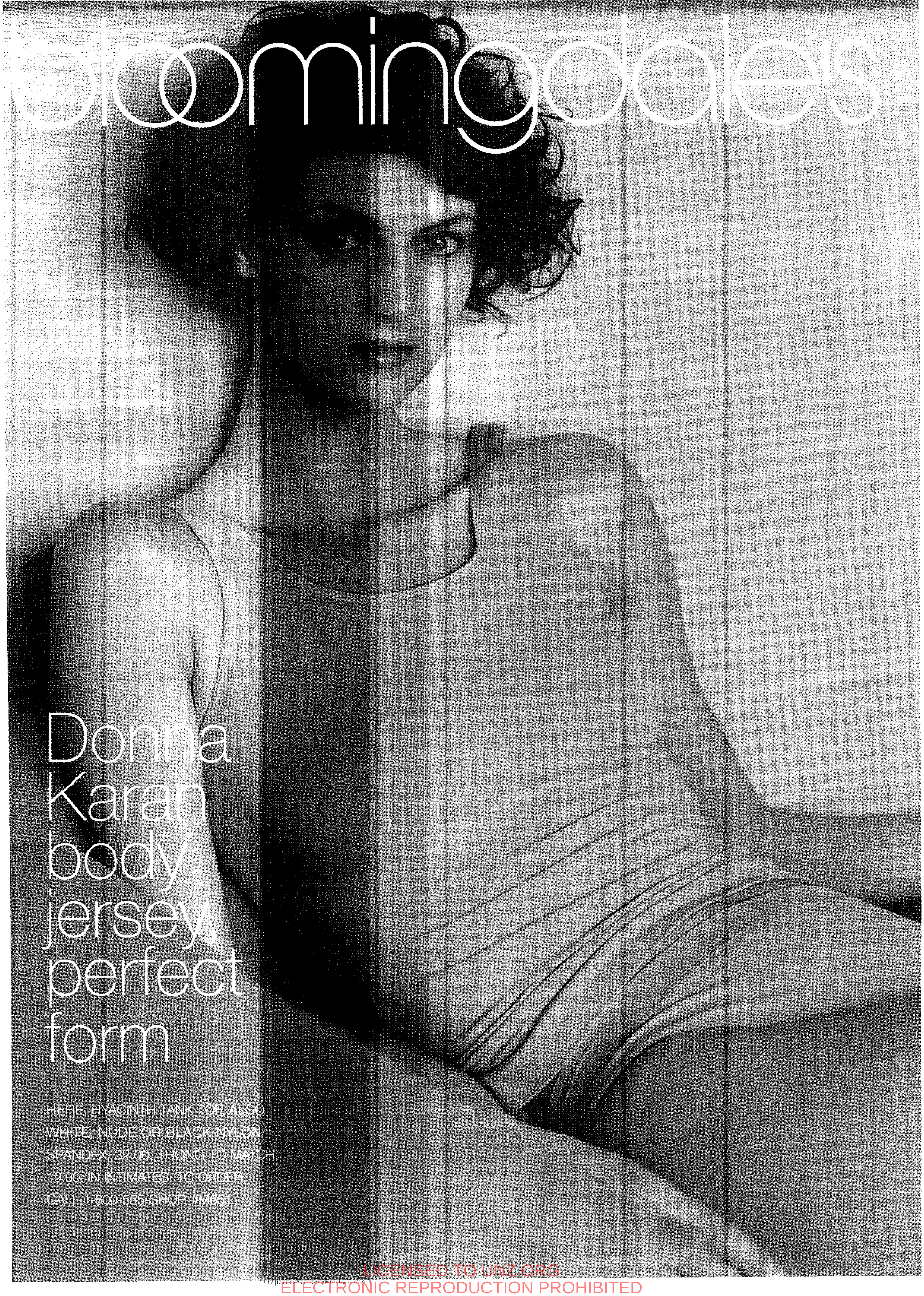

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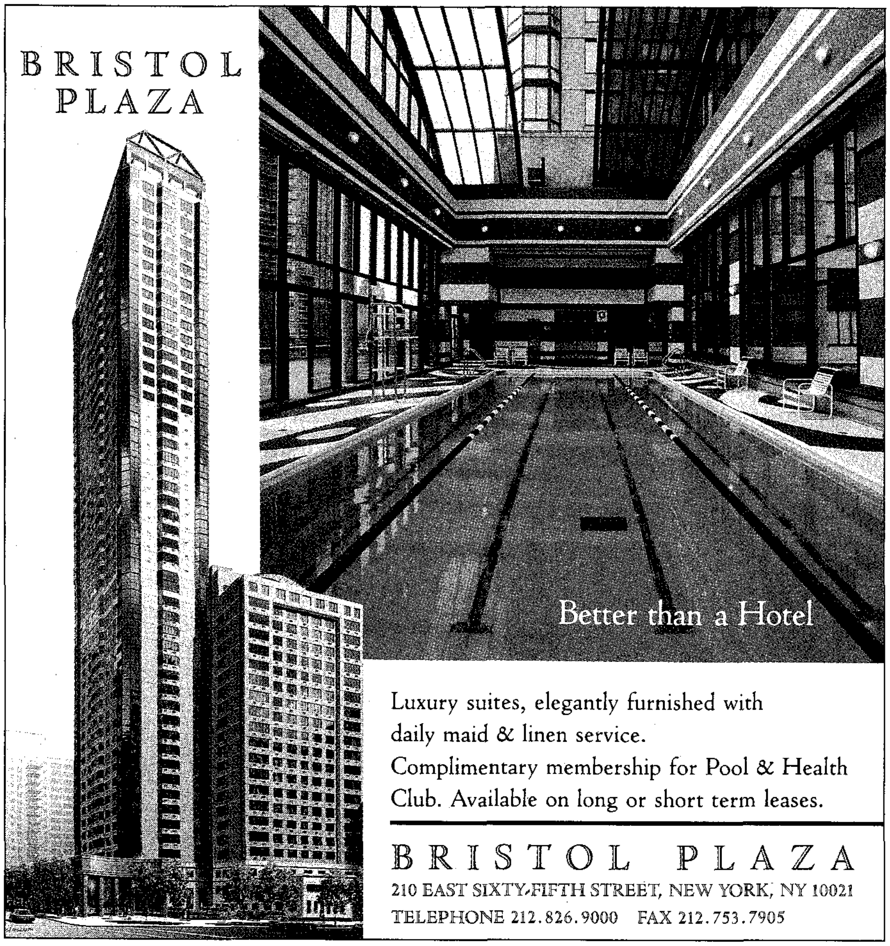

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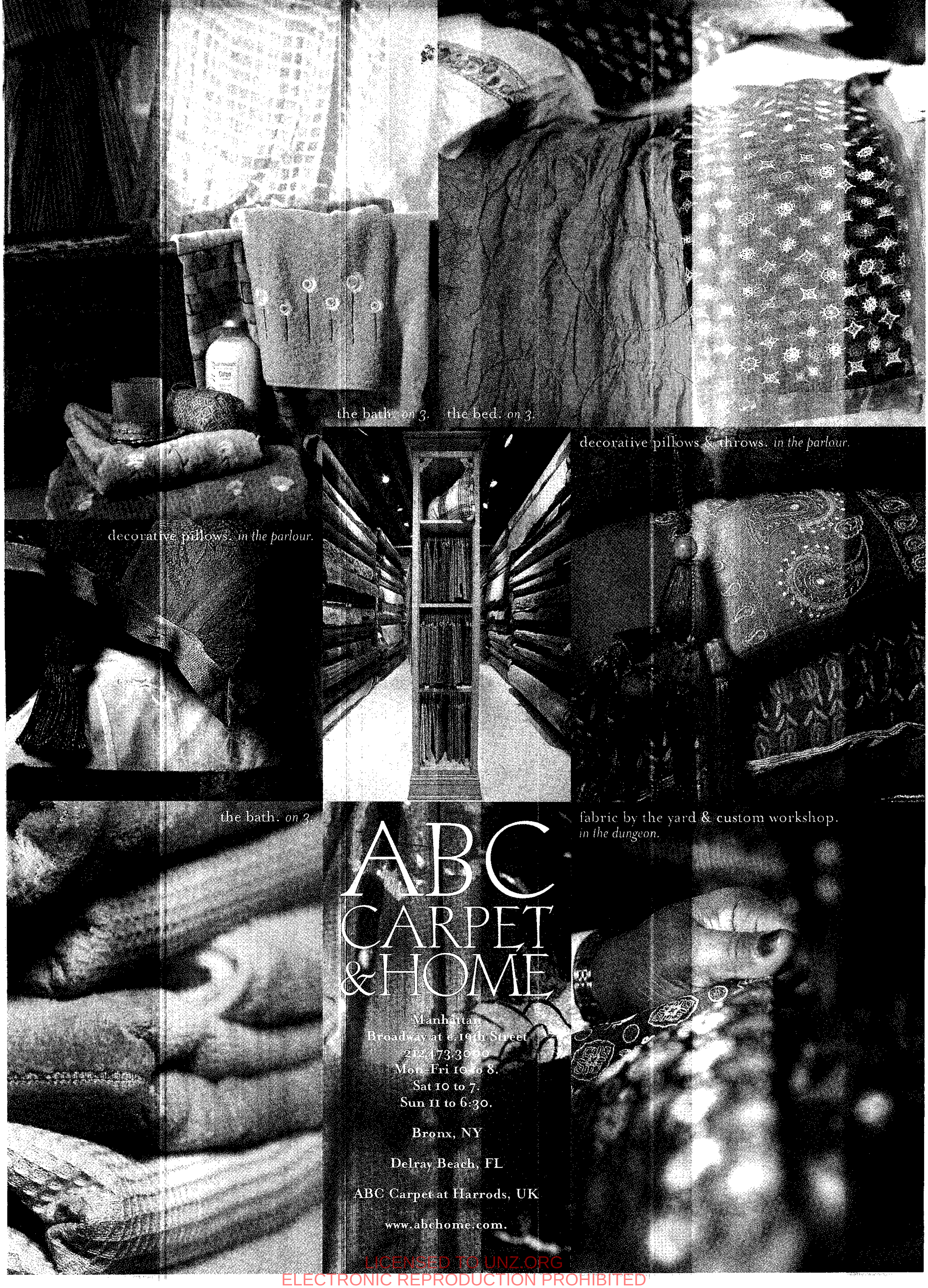

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Hill Fire

AS A LIFELONG DEMOCRAT AND former Bill Clinton supporter, I am disgusted and appalled, yet again, by Hillary Rodham Clinton's remarks ["Hillary's Turn," by Michael Tomasky, April 3]. She proudly states that she cannot be insulted. Does she think that is a good thing? One would have to have human feelings first, I suppose. People whose only desire is power probably don't have the ability to be embarrassed or hurt when attacked. Not to mention righteous indignation when one's core values are questioned. (Of course, one would have to *have* core values, not opinions gained from a "listening tour" that tell you what principles and priorities are expected.) It insults my intelligence that someone who has never lived in New York has the sense of entitlement to seek to represent the state as well as the arrogance and chutzpa to suck money and people power from a vice-president who served her husband and our country well. However, on the positive side, she won't be offended when we call her "Evita." Jay Leno and Letterman should be energized by her declaration—have at it, guys!

Susan Silver
MANHATTAN

HILLARY CLINTON HAS SAID THAT THE New York press has treated her fairly. Kid-glove treatment might be a more apt description. During her tenure as First Lady, Mrs. Clinton donated a million dollars to charities that benefit children. That's very kind of her. However, she did it while she and her husband were in debt to their lawyers. Not only didn't she use the fees from her book to pay her own bills, she endorsed solicitations to get others to pay her bills for her. I would much rather donate money to worthy charities than pay my accountant, lawyers, or credit cards. However, I

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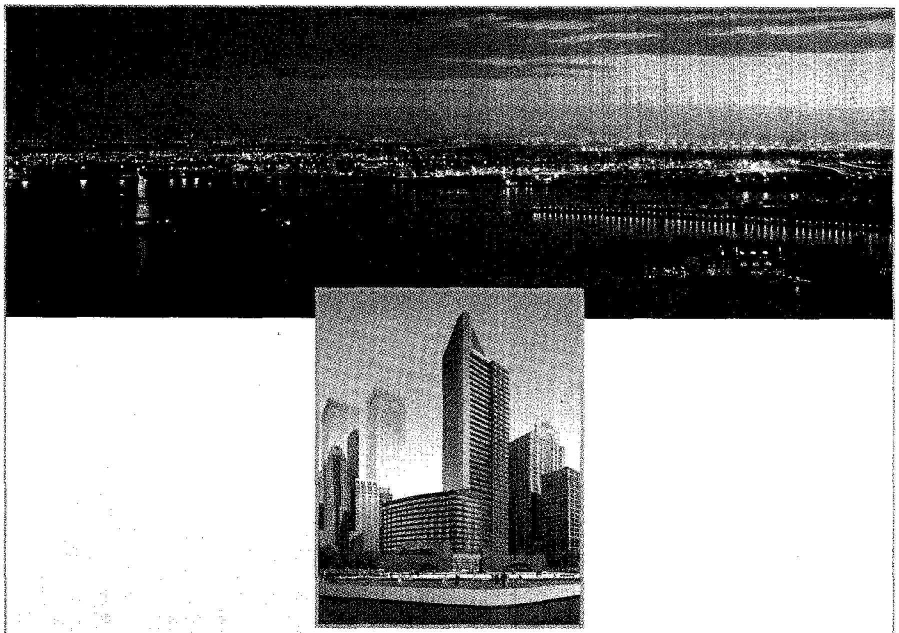

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have always believed that money I owe others isn't mine to spend. Mrs. Clinton sees herself as a champion of women's issues. Yet she remained silent while her husband was accused of sexual harassment. She sees herself as a defender of children, yet the day after her husband was forced to confront incontrovertible evidence about his relationship with his intern, she permitted her daughter to work a receiving line in Martha's Vineyard. Parents who care about the welfare of their children are able to recognize when public displays are appropriate and when they're not.

Dale Young
SCARSDALE, N.Y.

YOUR "HILLARY'S TURN" DEMANDS A "Rudy's Turn," despite, or perhaps because of, your aversion to him. And the writer, in all fairness, should be a Rudy enthusiast, as determined to defy the mayor as Michael Tomasky was to deify Hillary. The most grossly offensive statement from this woman who cannot be insulted was her attributing Rudy's impressive accomplishments to "a great economic boom that was contributed to in some great measure by the president's policies," and to "additional tools to fight crime." That was beyond the pale.

David Powers
MANHATTAN

I REALIZE IT IS WISHFUL THINKING, BUT the photo of Hillary Rodham Clinton appearing on the cover of the April 3 issue would be more appropriate on the surface of a dartboard. When the carpetbagger from the White House says, "I cannot be insulted," she is far too modest. The First Lady is also one who cannot be shamed, a trait she shares with her better half in the Oval Office.

William Herron
VIRGINIA BEACH, VA.

CONGRATULATIONS ON MICHAEL TOMASKY'S article on HRC. For once, politics has not influenced his writing. She is, after all, our First Lady and will be a great asset in the U.S. Senate. We should all be grateful that a woman of her caliber is willing to serve our country. Thank you for your honesty.

Fred Haber
RIVERDALE, N.Y.

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cost, Hillary Clinton got one for free. Campaign-finance reform, anyone?

Thomas Mullen Jr.
HERSHEY, PA.

Dancing Scenes

I HAD TO GO THROUGH YOUR ARTICLE on "The Vinyl Frontier" and the stardom of D.J.'s [by Zev Borow, April 3] two times. Certainly, I thought, you couldn't be writing this article without at least acknowledging the influence of gays, both on the dance floor and in the D.J. booth. Alas, you did not. I guess you don't think we're a part of your "vinyl frontier." Actually, baby, we created that frontier long, long ago. It's our party, and we'll dance if we want to.

Greg Mitchell
FOUNTAIN, MICH.

AS A DANCE-CLUB HABITUÉ, I FOUND "The Vinyl Frontier" well written and informative, but I was dismayed at the glaring omission of gay clubgoers. The success of the D.J.-as-celebrity phenomenon is largely due to the thousands and thousands of gay men who were buying dance CDs and attending gay club nights long before most straight people even knew about Twilo, Limelight, Tunnel, or Roxy. And as far as the implication that many of these D.J.'s can't fill a New York club, I guess no one has noticed the thousands of gays packed into Twilo to hear gay D.J. superstar David Knapp, or into Roxy to hear James Andersen. But then again, we're used to straight people taking credit for our successes!

Greg Rider
MANHATTAN

I FOUND IT HIGHLY DISTURBING THAT AN article centered around larger-than-life New York D.J.'s failed to mention Junior Vasquez. In many ways he helped pave the way for some of the second-generation house D.J.'s spinning today. While some may argue that he's lost his edge, few can deny he has had a profound impact on what being a New York D.J. is all about. You would think that someone who's been spinning on 27th Street every weekend for almost a decade would get some recognition.

John Gallant
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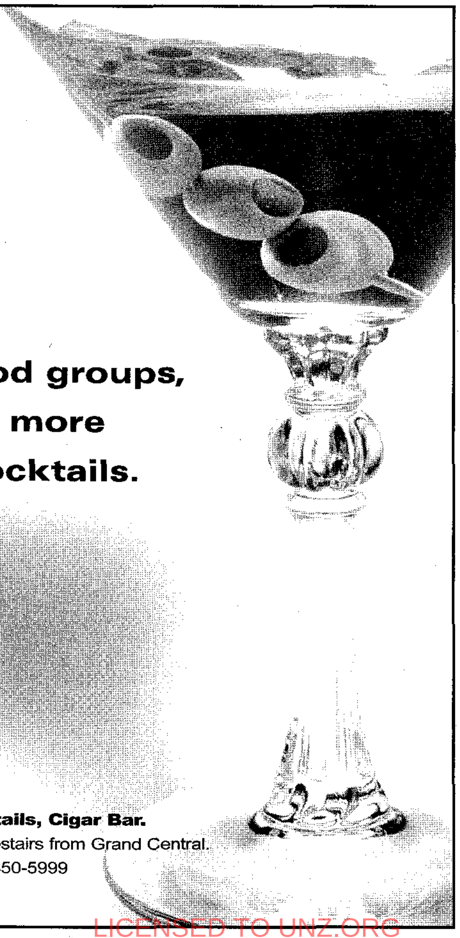

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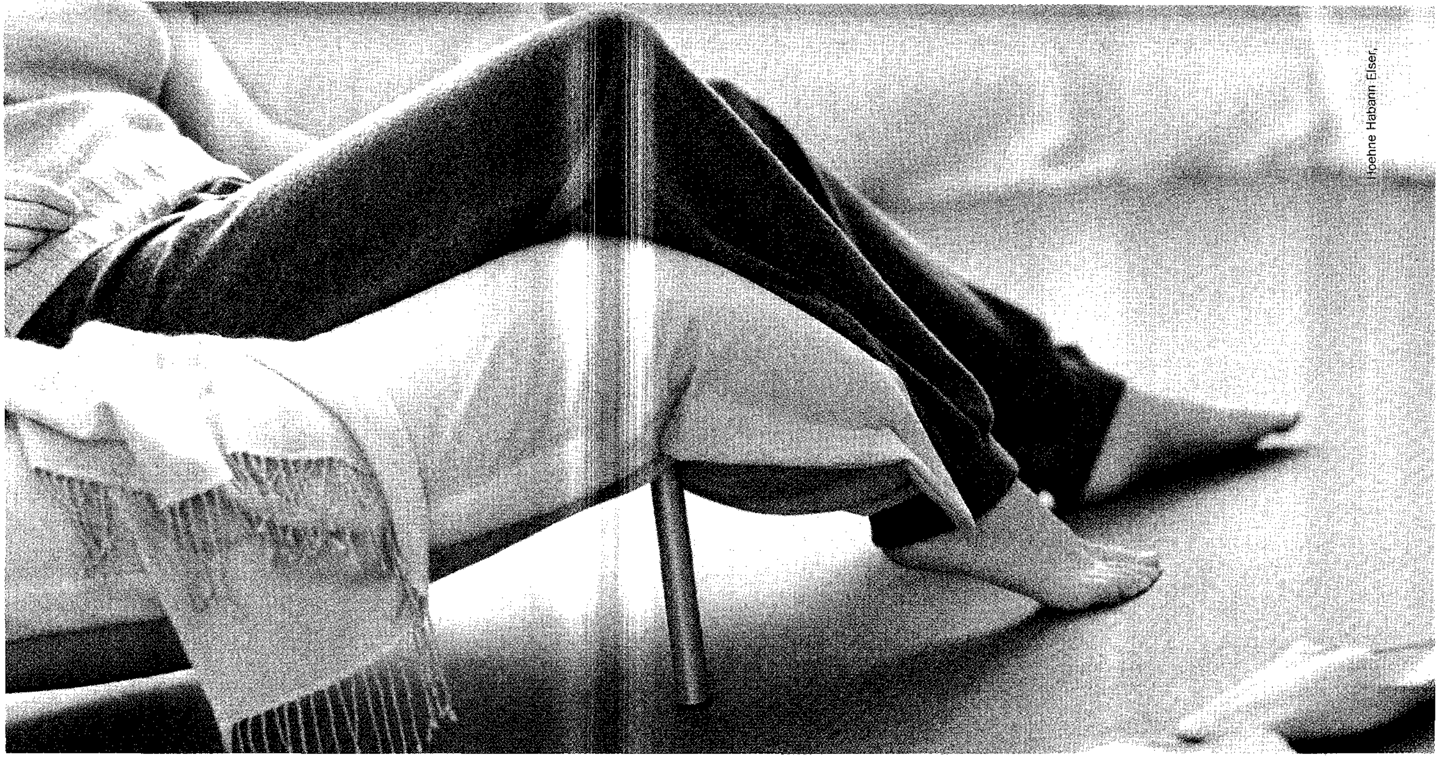

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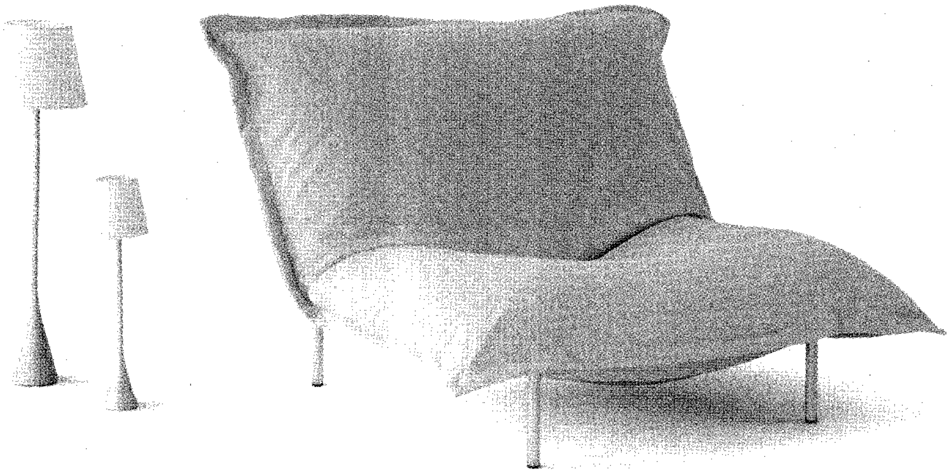

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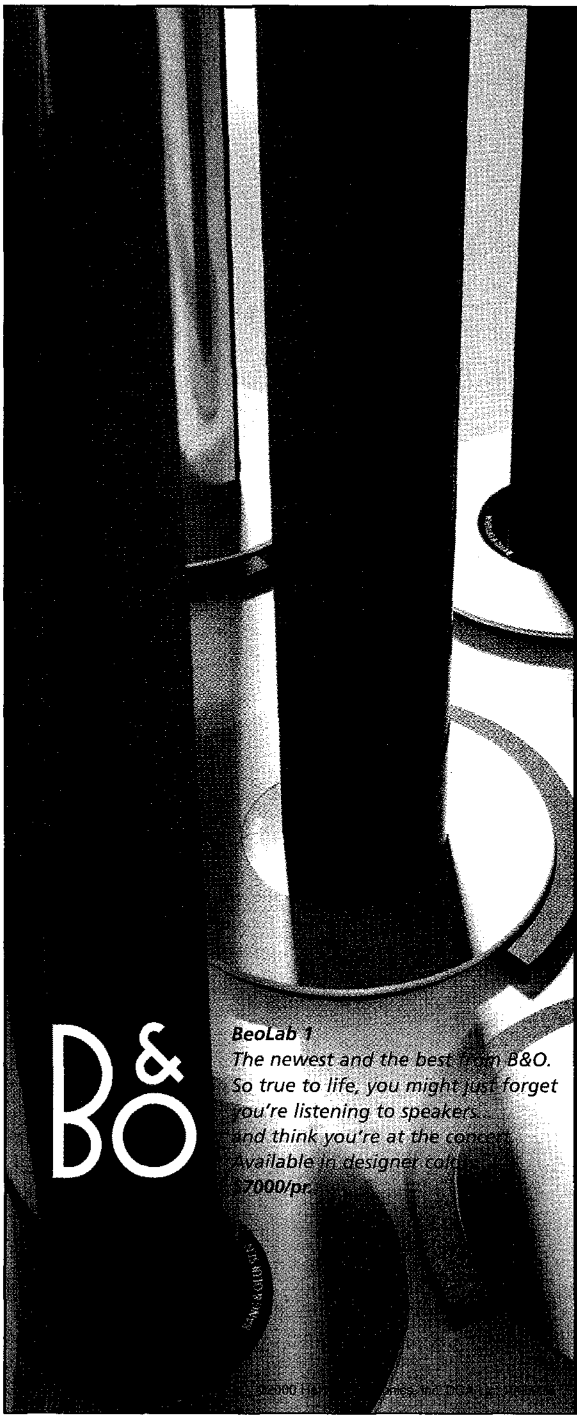

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derful "Home Design" issue ["The New E-Style," by Wendy Goodman, March 27]. How refreshing to see six young dot-commers who so clearly embody good taste, breeding, modesty, and, dare I say it, sheer class. How appropriate it was that you photographed Josh Harris with a cigar—I guess he couldn't fit his Porsche in his mouth.

Ken Probst
SAN FRANCISCO, CALIF.

Dissed Connections

THANK YOU FOR LAST WEEK'S ARTICLE IN which Ethan Smith writes about manners maven Judith Ré and cell-phone etiquette in restaurants ["Gotham Manners: Emily Postmodern," April 3]. It reminded me how much I dislike hearing cell phones ring while I'm out at my favorite eateries. I couldn't agree more that allowing a cell phone to ring at a business meal is inappropriate. I'd like to add that letting a cell phone ring at nonbusiness meals is equally rude and distasteful. Many of us who are busy professionals would be lost without our cell phones, and, during nonwork hours, cells are a great way to connect with friends on the go. But please, let's show some social savvy and see that the only rings at the restaurant table are those with napkins in them.

Ron Passalacqua
JERSEY CITY, N.J.

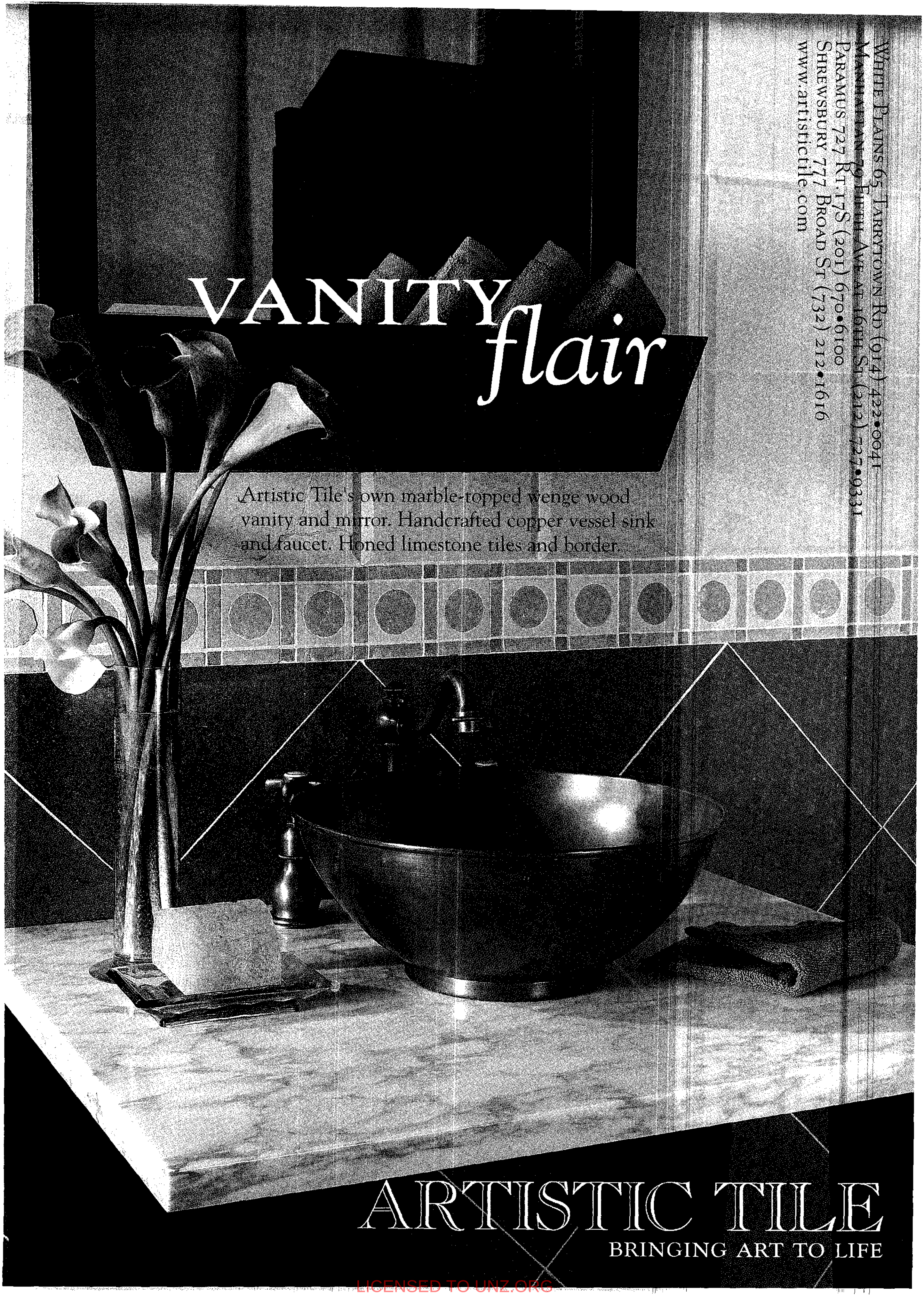
Categorical Denial

IN THE "CUE: NIGHTLIFE" SECTION OF your March 27 issue ["Gershwin Groove," by Ethan Brown], you wrote that "Herbie Hancock bebopped with Miles Davis in the sixties." If you're into genre-mongering and pigeonholing, it should be known that Davis's second classic quintet, comprising Davis, Hancock, Ron Carter, and Tony Williams, didn't play bebop, or even hard bop, both of which postdated the former by at least a decade.

Keith Hodges
UPLAND, CALIF.

Internal Audit

THE RECENT ARTICLE ON THE "POVERTY Elite" youngsters ["Let Them Eat Crab Cakes," by Sarah Bernard, March 20] working in media and advertising placement explored part of the corporate world the average person doesn't see. While I don't begrudge these young people whatever perks they can garner, your readers should also understand the direct im-



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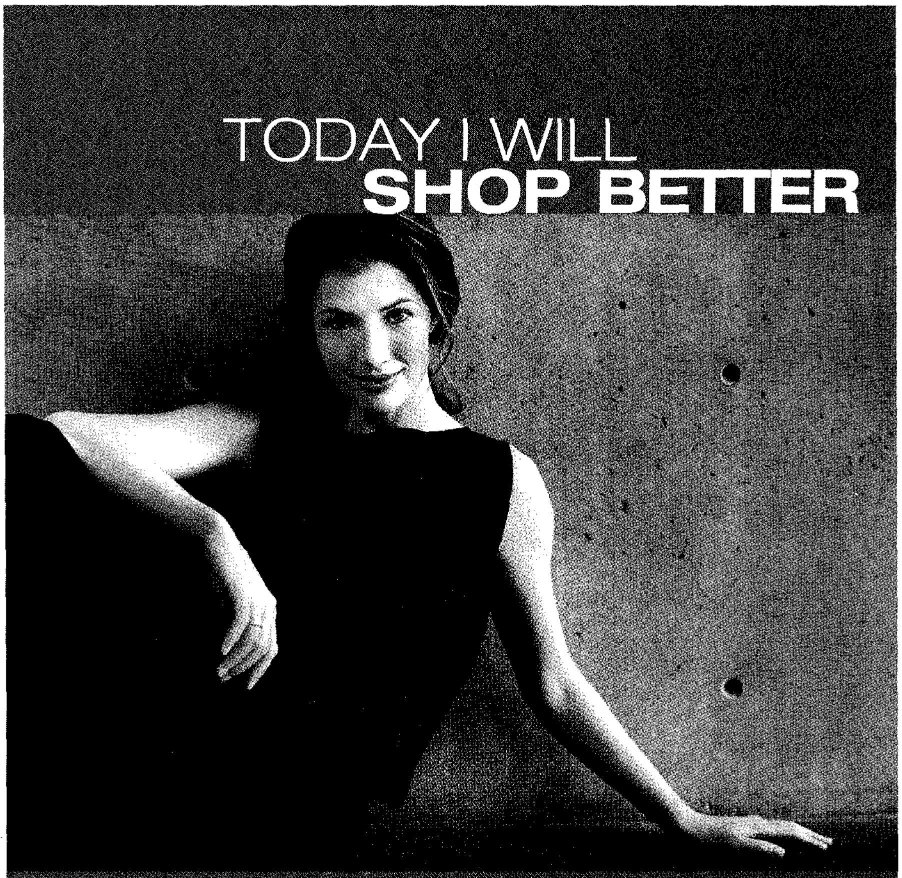

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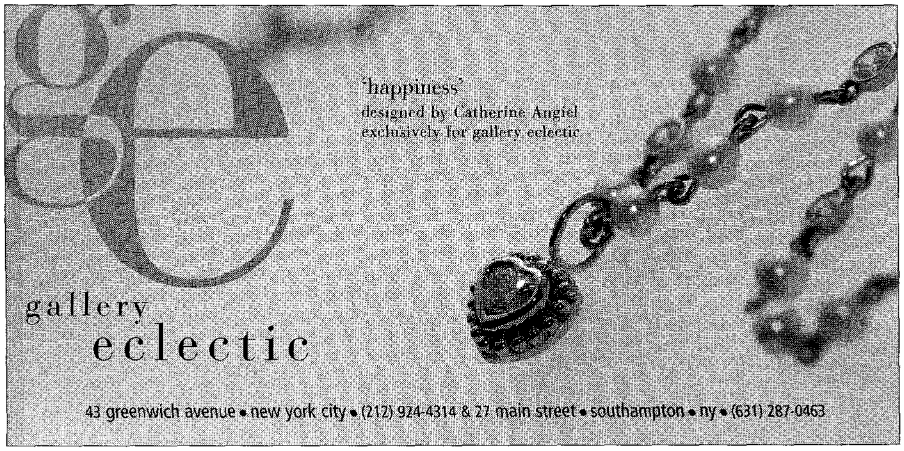

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pact on them as taxpayers. These business-entertainment expenses are partially deductible, and as a result, we all subsidize the wining and dining that accompanies so much of corporate America's business dealings. All taxpayers shoulder some of the burden for business entertaining, including the corporate skyboxes at Madison Square Garden and the corporate boxes at the U.S. Open tennis tournament. Lots of people would love to go to these events but can't afford to. And while I understand the difficulty of surviving on $25,000, there are hundreds of thousands of minimum-wage workers in New York City who earn under $11,000, many of whom support families on this amount. Our collective conscience should reconsider where our taxes are being spent.

Deborah J. Glick
ALBANY, N.Y.

Scott Free

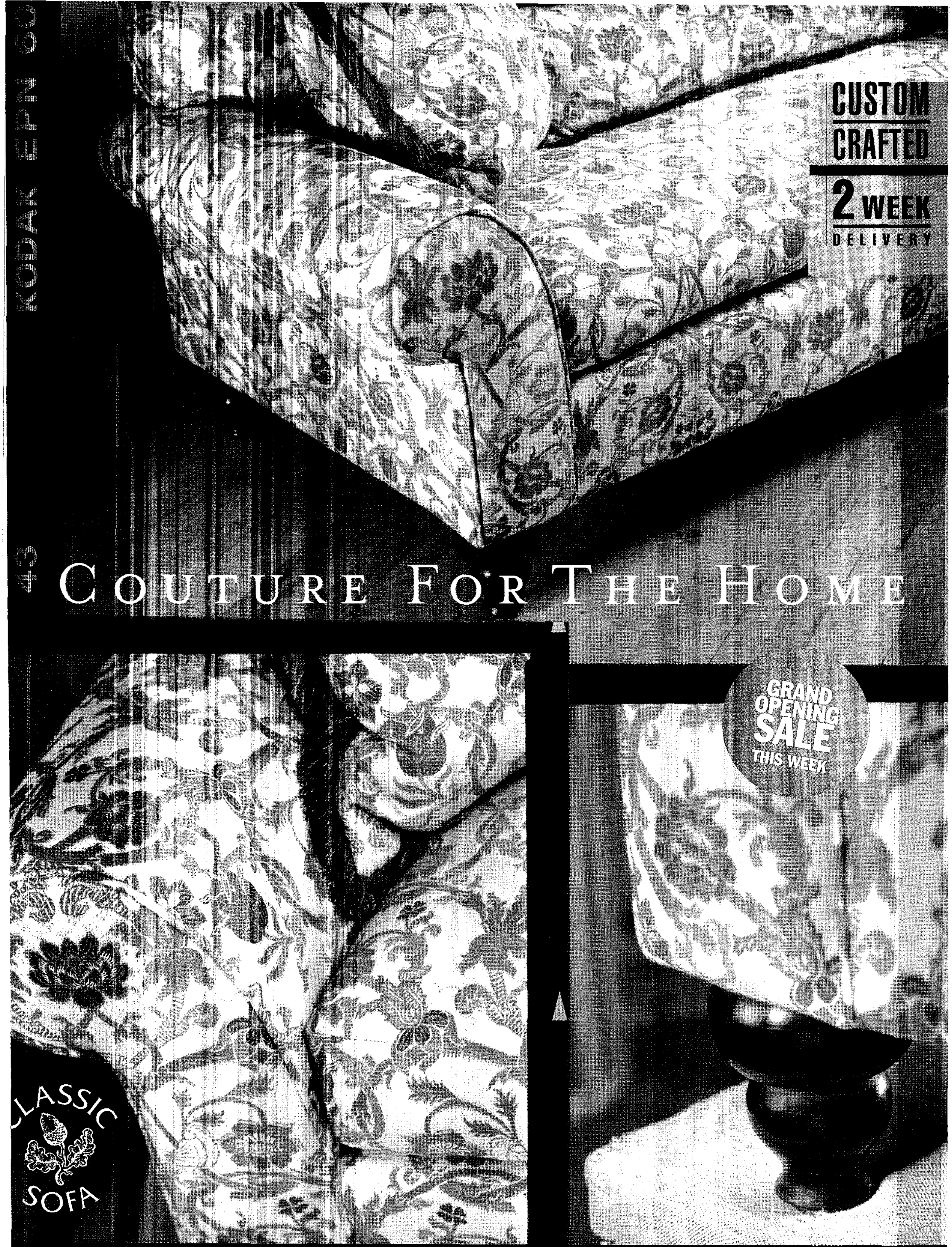
IN YOUR ITEM "*OUT* OF COURT" [INTELLIGENCER, by Beth Landman Keil with Ian Spiegelman, April 3] you identified me as the publisher of *Out* magazine. While I did work there for almost five years, I was never the publisher.

Henry Scott
MANHATTAN

TV Test

SOMETIMES MR. SIMON JUST DOESN'T GET it. Calling Anna Deavere Smith "half good" as an actor and impressionist is like calling Einstein "half good" as a scientist ["Theater: Pyramid Scheme," April 10]. Her work in *House Arrest* is exquisite, and her themes and message are extremely clear: Smith (like Bertolt Brecht before her) states the case pointedly by her juxtaposition of scenes. "Ellen DeGeneres at a White House party" vs. "the imprisoned woman who stood by while her husband beat her daughter to death" illustrates in vibrant theatrical language the mosaic makeup of television itself, which we have all become so used to. That is, the medium renders the trivial newsworthy, while life-and-death issues are buried, or reduced to the same level as a toothpaste commercial. Yes, Mr. Simon, the fact that "Jefferson's relationship with his black slave is given equal weight with Studs Terkel's pontifications . . . or Jimmy Carter's food choices" is just the point of the whole piece, and you missed it.

Robin Levenson
MANHATTAN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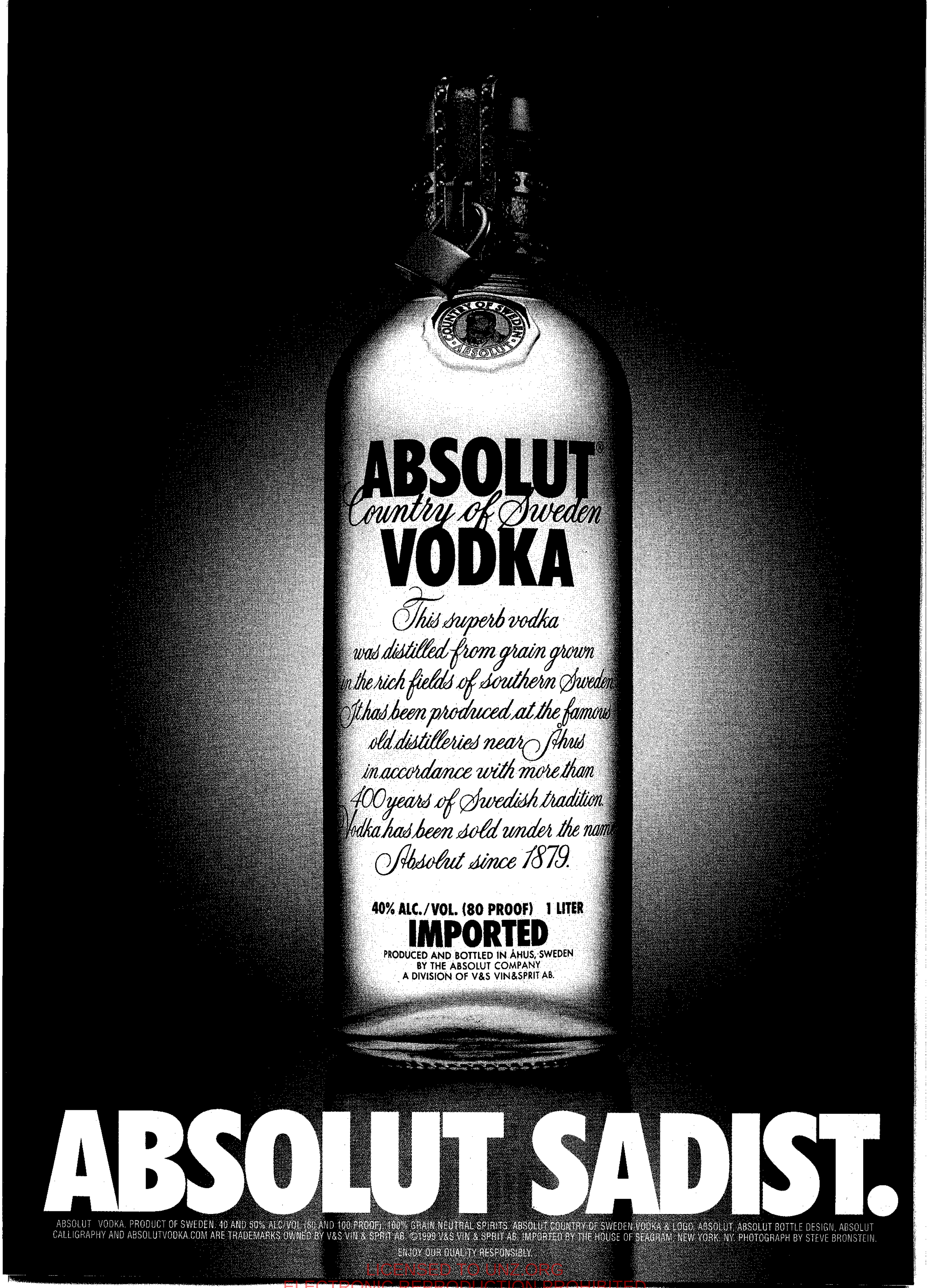
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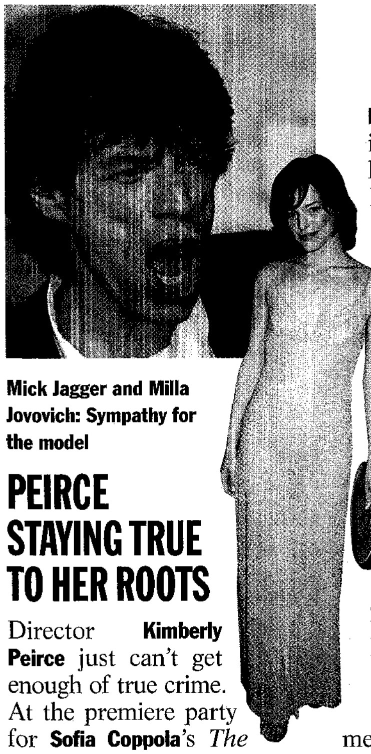
BY BETH LANDMAN KEIL WITH IAN SPIEGELMAN

INTELLIGENCER

MILLA AND MICK: SINGING A DUET

Is the versatile **Milla Jovovich** moving from movies to music in her *personal* life? The model-actress-rocker, who ended her marriage with fortyish French filmmaker **Luc Besson** after the two collaborated on last year's stake-and-bake Joan of Arc bomb *The Messenger,* has quashed her latest romance, with actor **Jeremy Davies**. Hollywood insiders say that her newest leading man is none other than lippy Lothario **Mick Jagger**. Jagger reportedly paid a surprise visit to a Lower East Side bar last November to watch the 24-year-old rock on with her unsigned band. Since then, a source close to Jovovich says, the two have been constantly seeing each other on the sly. Jovovich's spokesperson denies any budding harmonic convergence. "It's not true," he says succinctly. Maybe they're just making music together.



Mick Jagger and Milla Jovovich: Sympathy for the model

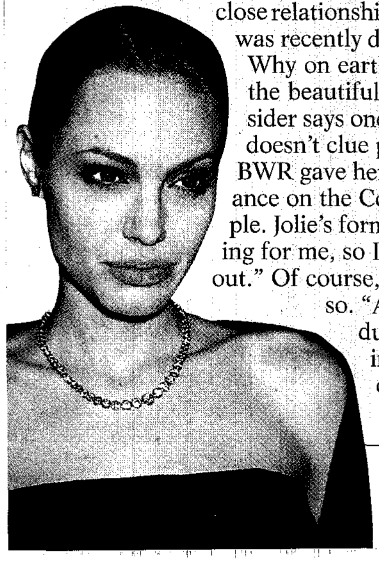
PEIRCE STAYING TRUE TO HER ROOTS

Director **Kimberly Peirce** just can't get enough of true crime. At the premiere party for **Sofia Coppola**'s *The Virgin Suicides* at Commune, Peirce told us that—like her breakthrough hit *Boys Don't Cry*—her next project will be based on a real-life tragedy. We mentioned a few of the decade's most infamous headlines, but Peirce only shook her head, saying, "You'll never guess what it is." She did say that either New Line or Universal will get the flick in a one-picture deal. So now that she's gone from indie maverick to industry VIP, can we expect her next film to be a giant Hollywood monster? Perhaps. "Everyone keeps telling me, 'You have to do a big movie now with big stars,' " she says, "and I can do that. But I can do *my* movie too."

MRS. CLINTON'S NEIGHBORHOOD

Hillary Clinton has quietly built a kitchen cabinet of working-class New Yorkers, turning to them for feedback on her Senate campaign. Political insiders say the candidate has used her informal brain trust to soak up some unspun opinions on issues like the rash of NYPD shootings, or to learn whether they think a planned assault on opponent **Rudolph Giuliani** might backfire. Bronx baker **Peter Madonia** is one of the sounding boards. "She's pretty good at asking about things you confront in your day-to-day life," Madonia muses. He first met the missus years ago, when she was working the Bronx campaigning for hubby **Bill Clinton** to get the Democratic nomination for president. While the baker denies serving up any ideas at organized kitchen-cabinet meetings, he admits he's dropped by a few of Hillary's public appearances, meeting with an attentive First Lady for up to twenty minutes, and sometimes consults with her camp. Though Madonia won't reveal what topics he and Hill have discussed, he does say he thinks a hands-on Hillary is good policy. "People in the community have their ear to the ground, and sometimes find out a lot more than a candidate can," he advises.

P.R. FIRM NOT SO JOLLY ABOUT JOLIE



The usual story is that a starlet fires her publicist, but when it comes to **Angelina Jolie**, expect the unexpected. Jolie—the goth heroine whose erratic behavior and interestingly close relationship with her brother have garnered her a lot of press lately—was recently dropped by the venerable P.R. house Baker Winokur Ryder. Why on earth would anyone want to end a working relationship with the beautiful Oscar winner? No one at BWR would tell us. But an insider says one major issue was that "she shows up on her own time, and doesn't clue people in to what she's doing." That's for sure: Right after BWR gave her her walking papers, Jolie arrived for a scheduled appearance on the Conan O'Brien show having surprisingly dyed her hair purple. Jolie's former rep at BWR, **Cari Ross**, would say only, "It wasn't working for me, so I told [Jolie's manager] **Geyer Kosinski** that I needed to back out." Of course, Kosinski's company, Industry Entertainment, says it isn't so. "Angelina decided she just didn't need a publicist," says Industry's **Anne Woodward**, who is, bizarrely, temporarily working as Jolie's . . . publicist. It's a good thing—we can't think of anyone who needs a publicist more at this moment.

HOW MICHAEL ALIG PASSES HIS TIME

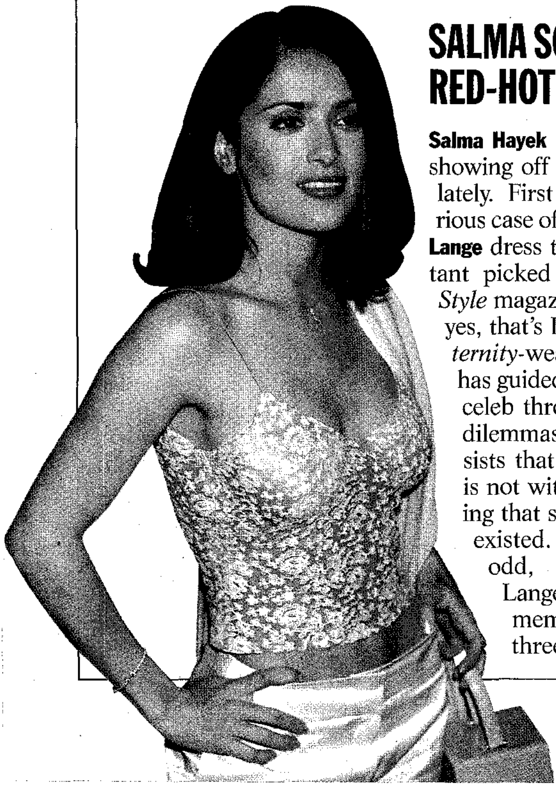
Even in prison, club-kid-gone-wrong **Michael Alig** knows how to entertain himself. Alig—who is serving ten to twenty years on a 1997 manslaughter conviction—is taking a curious approach to his anger-and-stress-management class at the Clinton Correctional Facility upstate. In a letter to a friend, Alig describes the program, in

Photographs: from top, Capital/Loftus/Corbis; Robin Platzer/Twin Images (2).

AUTHOR QUESTIONS NICHOLS'S *WIT*S

Every theater aficionado from here to L.A. was thrilled to hear that director **Mike Nichols** would be making **Margaret Edson**'s Pulitzer Prize–winning play *Wit* into a movie for HBO. That is, everybody except Edson. "She couldn't care less," Edson's agent, **Carolyn French**, told us at the recent PEN literary gala at the New York State Theater. "She never wanted it made into a movie in the first place." But wait a minute—how can Edson be so blasé about the project, especially since it will star **Emma Thompson**? "She doesn't believe in film," said French, adding quickly, "She doesn't believe that a play can be made into a movie." Well, we asked, what about *A Streetcar Named Desire*? "I mean a *truly* theatrical production," said French. Finally, we wondered if there was any hope for the HBO flick, to which French responded, "They'll try their best." And that's all that really counts in Hollywood.

which inmates are asked to write up potentially stressful scenarios for their fellow cons to act out. And what dangerous social faux pas did Alig drop in the suggestion box? "My 'typical' situation was a new inmate arriving and trying to [pick up] my man," he writes. "[W]hoever picks [my scenario] will have to go in front of everyone and act it out. I can't wait!" Waiting is apparently something he's getting good at, since he spends 22 hours a day in his cell. At least some of that time is spent thinking about the movie based on his life that is being produced by Killer Films, the company behind such feel-good flicks as *Happiness* and *Boys Don't Cry*. After reading reports that producers were talking to **Farrah Fawcett** about playing his mother, Alig wrote, "Personally, I think **Sally Struthers** is a much better choice."



SALMA SOON TO BE RED-HOT MAMA?

Salma Hayek (at left) has been showing off her motherly side lately. First there's the mysterious case of the daisy-print **Liz Lange** dress that Hayek's assistant picked out for a *Latin Style* magazine cover shoot—yes, that's Liz Lange the *maternity*-wear designer, who has guided many a pregnant celeb through her dressing dilemmas. Hayek's rep insists that the petite beauty is not with child, even saying that such a shoot never existed. Which is a bit odd, considering that Lange herself clearly remembers shipping three versions of the dress off to *Latin Style* on April 4 specifically for Salma. "The last I heard was that they were all thrilled with the dress," says the designer. Then there was the recent post-premiere party at Studio 450 for beau **Edward Norton**'s new flick, *Keeping the Faith*, where Hayek was more interested in playing with the kids than in socializing with such grown-ups as **Harvey Weinstein**, **Ben Stiller**, and **Diane von Furstenberg**. While the bigwigs mingled, Hayek was busy giving 12-year-old **Michael Charles Roman**, who plays a mini-Norton in the film, a private salsa-dancing lesson. But she may not be mom material yet: Anyone knows the kid *should* have been in bed.

JULIA AND BEN'S CO-OP CONNECTION

Julia Roberts is smitten enough with **Benjamin Bratt** to finally commit to a legal bond, though it's not quite nuptial bliss. Real-estate sources say that Roberts and her beau jointly purchased the new Greenwich Village pad that Roberts has been living in since fleeing her digs at Gramercy Park. Though not as sure a sign as a Tiffany diamond, the move *does* suggest that the runaway bride isn't planning one of her signature exits anytime soon. While Roberts's rep denies the downtown cohabitation, pointing out that Bratt still keeps *his* Manhattan residence, one close source says he's moved in lock, stock, and toothbrush.

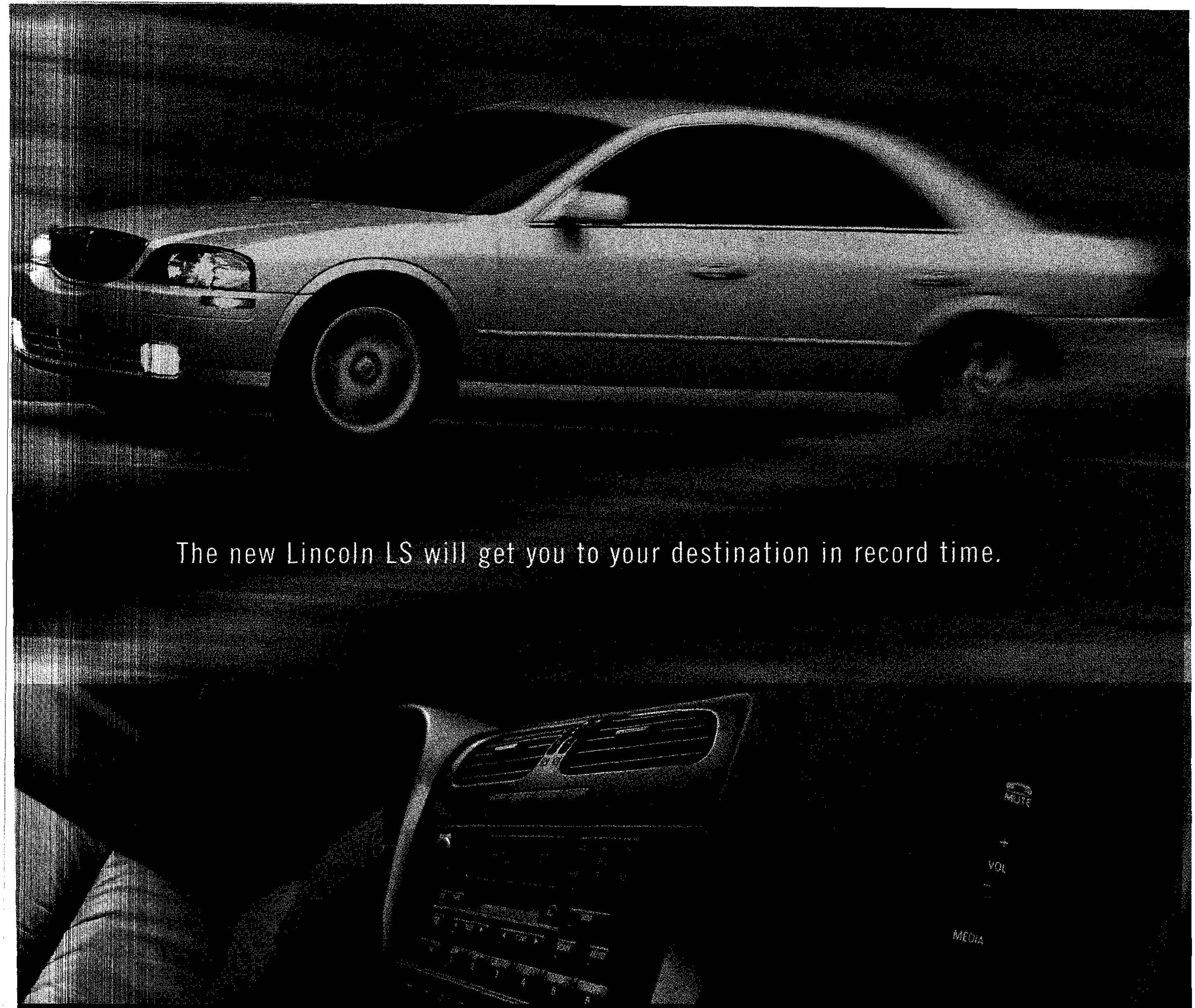
Julia Roberts and Benjamin Bratt: Room with a vow?

MORTON DOWNEY JR. GETS DEFANGED

A lot of people have wanted to knock **Morton Downey Jr.**'s teeth out, but now he's saved them the trouble. Downey—a bona fide cultural icon back in the eighties, when his talk show regularly featured racists and radicals of all description beating one another silly—tells us he recently had seven teeth removed to play a grizzled miner in an independent film tentatively called *The Californians*. "That's what we needed to pull off the effect," he says, "and it better work or I'll be one mighty pissed-off old crank." Downey isn't too troubled by the loss, though. "Psychologically, it's great. It was going to happen anyway, so I did it myself. I'd already lost a few teeth from opening my mouth at the wrong time, which I've been known to do." But why go to such extremes for a little movie? "It started out as a **Liam Neeson** film. He wrote it. I did it for the opportunity to work with him." Unfortunately, a rep for Neeson says the Irish actor has no involvement in the project whatsoever. "Well," says Downey, "after a while you learn to be a good sport about these creepy things."

Additional reporting by David Amsden and Suny Sehgal.

Photographs: from left, Roger Harvey/Globe Photos; Andrea Renault/Globe Photos.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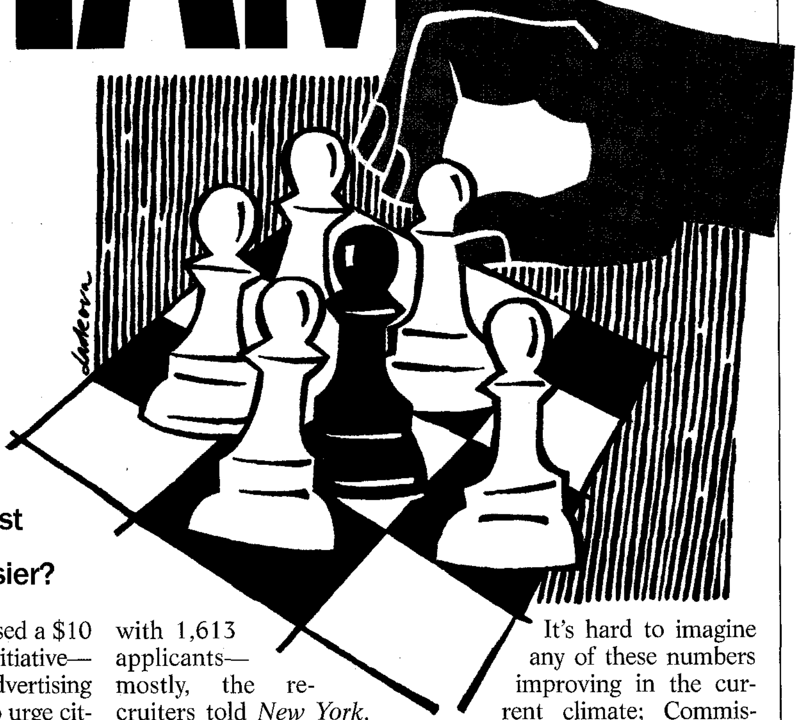


Affirmative Inaction

Diversity has long been the NYPD's biggest problem. Why have other cities had it easier?

IT TOOK JUST TEN MINUTES IN front of a U.S. Civil Rights Commission panel on police practices, held last May in the wake of the Amadou Diallo shooting, for Rudy Giuliani to be asked the $64,000 question, the one at the heart of the city's current race-relations quagmire: Do New York's men and women in blue racially reflect the city they're supposed to serve? After cutting off his questioner and telling hecklers to show him some respect, the mayor made a rare, candid admission. "The New York City Police Department's force does *not* represent the diverse population of the city," he said. "It never has." To rectify this, he promised a $10 million recruitment initiative—"a very, very large advertising campaign, in order to urge citizens of the city, including members of all the different minority groups, to apply to become police officers."

Flash forward a year, and the number of total applicants in the current drive has barely broken 7,000—half the amount of the previous recruitment drive, and a quarter of what it was in 1996. To add insult to injury, this month the Los Angeles Police Department (in the midst of its own corruption scandals) recruited for a week at John Jay College and walked away with 1,613 applicants—mostly, the recruiters told *New York*, people of color.

The L.A. recruitment stunt got a lot of ink, but it resonates not just for the obvious Diallo- and Patrick Dorismond–related reasons. The NYPD's recruitment effort is weakest with African-Americans, who make up more than 30 percent of the city population but just under 14 percent of the police force. Hispanics make up 17.1 percent of the NYPD and 27.9 percent of the city (although, as Giuliani was quick to point out, many of those counted in the Census aren't yet citizens).

It's hard to imagine any of these numbers improving in the current climate; Commissioner Howard Safir, true to form, blamed the low numbers on recent bad press. (The LAPD should have such bad press!) And yet even that can't explain why the stats have been stagnant for more than two decades—a period when the LAPD and other police forces have dramatically diversified, first and foremost because they *had* to.

The NYPD may offer money and promises, but diversity is not a *legal* requirement. In Miami, a 1971 judicial consent decree demanded that the police force more accurately reflect the city's racial makeup. "When the consent decree was filed, there were 685 Anglo males, 74 black males, and 61 Hispanic males, and almost no females," remembers Lieutenant Craig McQueen, the Miami Police Department's recruitment commander. "Now there are 525 Hispanic males, 225 black males, and 205 Anglo males, plus plenty of females." That's a police force almost 49 percent

➤

POLITICS Campaign-Trail Traffic Report

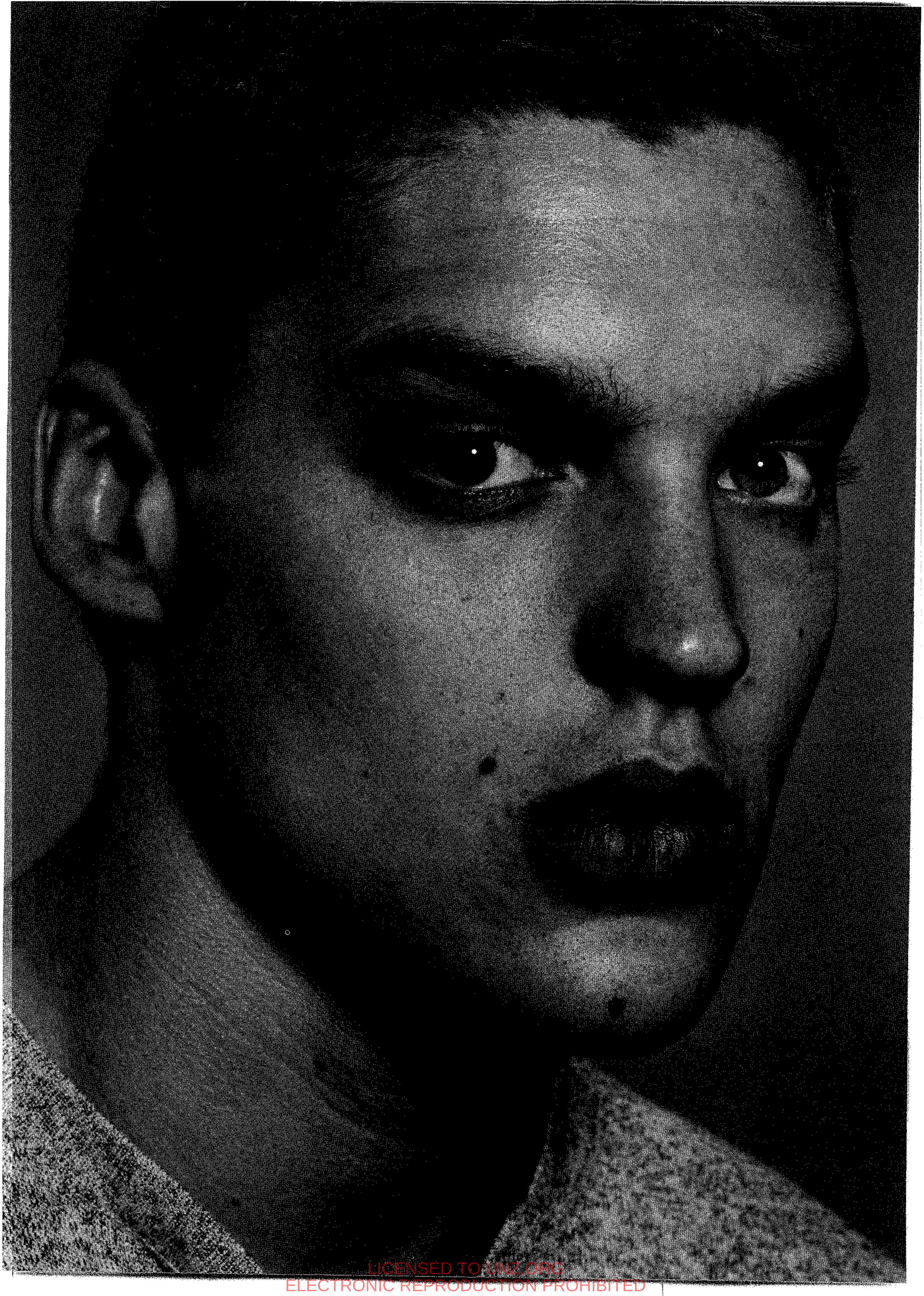
Play ball! Rudester skips upstate campaign swing in favor of a different kind of swing—Yankee bats. Maybe his theory really is the less they see of him, the more they'll like him. ●

And what's up with John McCain? Hillary would be a "star" in the Senate? We can only guess that, every once in a while, he still feels guilty about that awful Chelsea joke he made a few years back. ○

As Rudy calls on the Yanks, Hill's in Buffalo. And Albany. And Binghamton. And Corning. And Rochester. And Albany again. And . . . you get the picture. She's getting around this state better than acid rain. ●

First whispers of dissension in the Hill ranks, with eyes focused on HRC lifetime loyalist Mandy Grunwald. Are TV spots ready? Are they any good? What, did they include grand-jury footage? ○

Illustration by Luba Lukova. Photographs: left, Frances M. Roberts; right, Richard B. Levine.



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In the Pink

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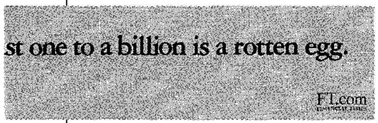

SUDDENLY THE STAID AND STATELY London-based *Financial Times* has attitude to spare. Witness one of the brazen FT.com campaign one-liners riding around on the sides of city buses at the moment: LAST ONE TO A BILLION IS A ROTTEN EGG. The line's part of the salmon-colored daily's remarkably aggressive push to give its Web unit an emergency infusion of brand personality. Frankly, it needs it. The print-edition *FT* counts only about 100,000 subscribers in the U.S., and its target demographic is primarily the international business jet set. FT.com is trying to expand far beyond that niche audience—the idea being that a global business perspective might have wide appeal in the borderless dot-conomy (hence another puckish line in the campaign: "AT LAST THE TRI-STATE AREA IS MINE" JUST DOESN'T SOUND RIGHT). Given FT.com's lavish ad budget ($35 million, including that Oscar-night TV spot starring Dan Aykroyd as a clueless American attempting a deal with Italian businessmen), it's a good thing it's dispensing with its usual polite British reserve. *FT's* Website might transcend borders, but the lingua franca of the new economy is distinctly, crassly American. And so is the ethos: Greed isn't just good—greed is *great,* greed is *fun,* and amassing dynastic wealth is a giddy, amusing pursuit. If you can overlook the occasional 600-point NASDAQ swoon, that is.

SIMON DUMENCO

Inaction *continued from page 29*

Hispanic—and more than 34 percent black.

The Los Angeles diversity drama played out a decade later, spurred by a consent decree in 1980. "It requires 25 percent of the officers out of our academy classes to be female," says Commander Betty Kelepecz, the LAPD's commanding officer of personnel. "The City Council raised that figure to a goal of 40 percent on the force, and we decided on numbers for Hispanics and blacks." Every year, the force must submit reports to the city government on its progress; and since 1980, L.A.'s force has jumped from 6.2 to 14 percent African-American, and from 9.8 to 33 percent Hispanic. "My two lead recruiters in New York were both African-American," says Sergeant Bill Frio, who heads the LAPD's recruitment. "I have Hispanic recruiters, gay and lesbian recruiters, Asians. They can say, 'This is what my life is like out there in the LAPD.' "

It's this direct approach that's most lacking in the NYPD sales pitch. "Recruitment has to be about more than just handing out an application," argues Detective Terrance Wansley, a co-founder of 100 Blacks in Law Enforcement Who Care, a group of New York officers. "It has to be about mentoring." Last year, Wansley's group offered to advise the NYPD's new recruitment effort. They were turned down. ROBERT KOLKER

RESTAURANTS

Picture Perfect

The *faux*-Parisian pleasures of Pastis and Balthazar now include a couple of charming artists daubing oil paints in the corner.

SINCE THE DAY BALTHAZAR OPENED ITS CAREfully antiqued doors three years ago, Francophiles have cooed knowingly over the details Keith McNally captured in his Parisian-style brasserie—the brass railings *aux* Deux Magots, the cloudy mirrors, the late-night oysters. One could only complain, perhaps, that both Balthazar and its more informal follow-up, Pastis, lacked true bohemian spirit, populated as they are by well-fed celebrities rather than starving artists.

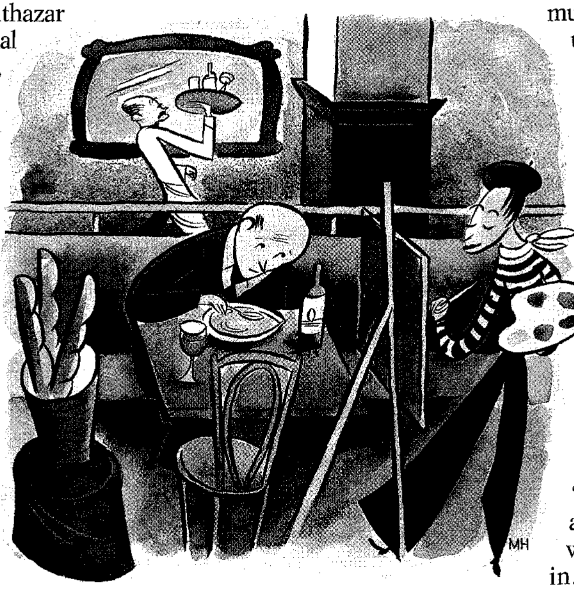

Illustration by Marcellus Hall.

As if in answer to McNally's prayers, that's no longer entirely true: Elizabeth Bisbing and Elinore Schnurr, both artists, if not starving ones, have recently been setting up their oil paints and tabletop canvases in the corners of both boîtes. They paint restaurantgoers as they flip through their *Wall Street Journals* (longing, no doubt, for an *International Herald Tribune*) or power-breakfast over a brioche.

So far, no one has bought their portraits, and one woman even asked the manager at Balthazar to tell Bisbing not to paint her. "But the manager was quite lovely about it," says Bisbing, "assuring me that if anyone else in my line of vision didn't want to be painted, he'd request that they move." Pastis was slightly less supportive of the arts: "I'd been painting in the afternoon," says Schnurr, "and at six o'clock, the candles got lit, the dark suits started showing up, and the waiter definitely encouraged me to leave."

The painters relish the early-morning light that floods both spaces, but the restaurants do have their drawbacks. "At Balthazar, everyone wears so much black you can end up with just a dark blob on your canvas," says Bisbing. For Schnurr, the brass railings others find so charming are annoying: "People pile coats on them and block the vista."

Bisbing's favorite painting is one she did of three models who spent hours at Pastis. "They ate nothing but water and bread," she says. "And they rated the appearance of every woman who walked in." Bisbing couldn't help but wonder if they were props paid to enhance the atmosphere. As for the artists, who show their work through the Website artadvocate.com, McNally did not, in fact, import them from Montmartre; they came of their own accord, drawn by the stage-set environs. That said, McNally is happy to have them paint his patrons. "I like the idea that there's someone painting in the restaurant," he says. "I also like it when people are playing chess. Or kissing. Just so long as they're not on the phone." SUSAN DOMINUS

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NET SET

The Web Within

Corcoran.com browses for peace—and publicity.

"I NEED FIVE MINUTES JUST TO GO INside myself," says Alex Stark, standing before a makeshift altar with incense, statues, bells, and shells carefully assembled on bright scarves next to a flat-panel monitor. At a time when the Pets.com spokespuppet gets interviewed on ABC, it shouldn't surprise anyone that Stark is feng shui–ing Corcoran.com's real estate Website in order to generate the kind of harmony—and publicity—the new economy demands. The principles of feng shui work on the Internet, according to Stark, because it's "pure energy," which is what the Chinese art of balancing design is all about. "We're dealing with a type of energy that didn't exist before," he says, as Corcoran Group founder Barbara Corcoran—radiating her own distinct energy in a signature bright-red dress—unveils the site to employees and media in the company's offices above Barneys. (Before the company moved in, the space was "smudged," in a Native American practice that eliminates evil spirits.) Stark believes a Website must maintain a balance of two fifths yin and three fifths yang; most e-commerce sites "clobber you with yang" by focusing too much on the hard sell. Stark says most of the Corcoran site is balanced according to feng shui's essential elements. (Each of them, he says, correlates to an aspect of Web design. For example, winter, or water, is content, which must always be flowing.) "The ease of this site," he says, "will impact the bottom line." Which, of course, is what it's all about: Just as Stark was explaining how the wood element translates to potential earnings, Corcoran.com CEO James Kim got a note informing him the company had just secured its next round of financing.

HILLARY ROSNER

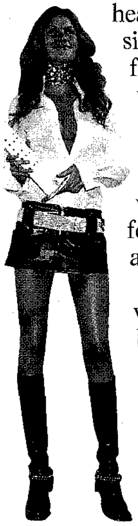
FASHION

Dark Times

Forget the SPF 45. Fashion's latest forecast has ivory girls—and boys—tucking into tanning beds to go Coppertone.

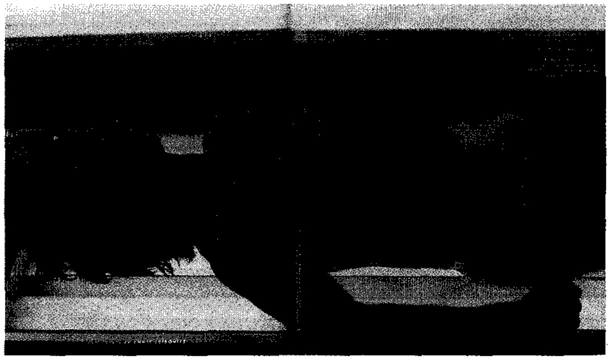
'PEOPLE ARE DARKER THIS YEAR," SIGHS Marva Taylor, manager of spa development at Equinox. To the dismay of the city's aestheticians, a resurgence of eighties fashion and a bumper crop of Brazilian models with Malibu Barbie skin have made Bain de Soleil tans this season's hot accessory.

In *American Psycho,* a meticulously sculpted Patrick Bateman makes a memorable trip to the tanning salon, where his impressively ripped physique, clad in nothing more than eye shields, is shot lovingly and at length, first from overhead and then from the side. And it's not just fictional psycho killers who make good old-fashioned ultraviolet baking look fun: Jersey boy Jon Bon Jovi was snapped by Annie Leibovitz for the new *Vanity Fair* splayed across his very own tanning bed.



"That business was dead for a while, but all of a sudden it's back," says Taylor. "I yell at my clients. Every time, I tell them, 'Don't tan your face! Tan your body, and I can blend the rest!' I don't even like them to do their décolleté." She reports that clients arrive for applications of self-tanning cream with pictures in hand. "Gisele is the No. 1 person at the moment."

At Portofino Sun Center, where Gisele herself has been spotted, a steady stream of models, brides-to-be, and businessmen make up the standard clientele. Recently, says general manager Roel Kunst, there's been an influx of first-timers in search of the newly fashionable shade: "Certain people *know* they look better when they're dark."



"People are doing it more," confirms Emmanuelle Bourbon of Phytomer, which supplies self-tanning products to the Elizabeth Arden salon, "for one reason. You look so much better." As with any fashion trend, however, even this one is not necessarily available to all who want it. "If you don't get a tan outside," sniffs Portofino's Hunst, "if you just get pink, don't come to us."

SARAH BERNARD

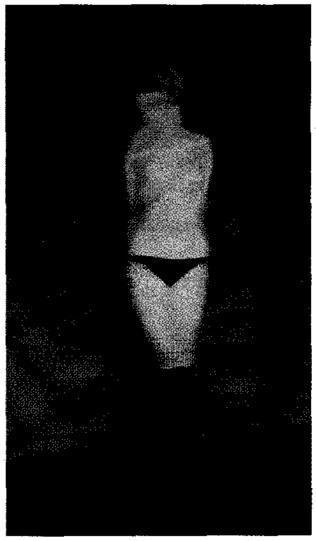
ARTBYNUMBERS

Hit Men

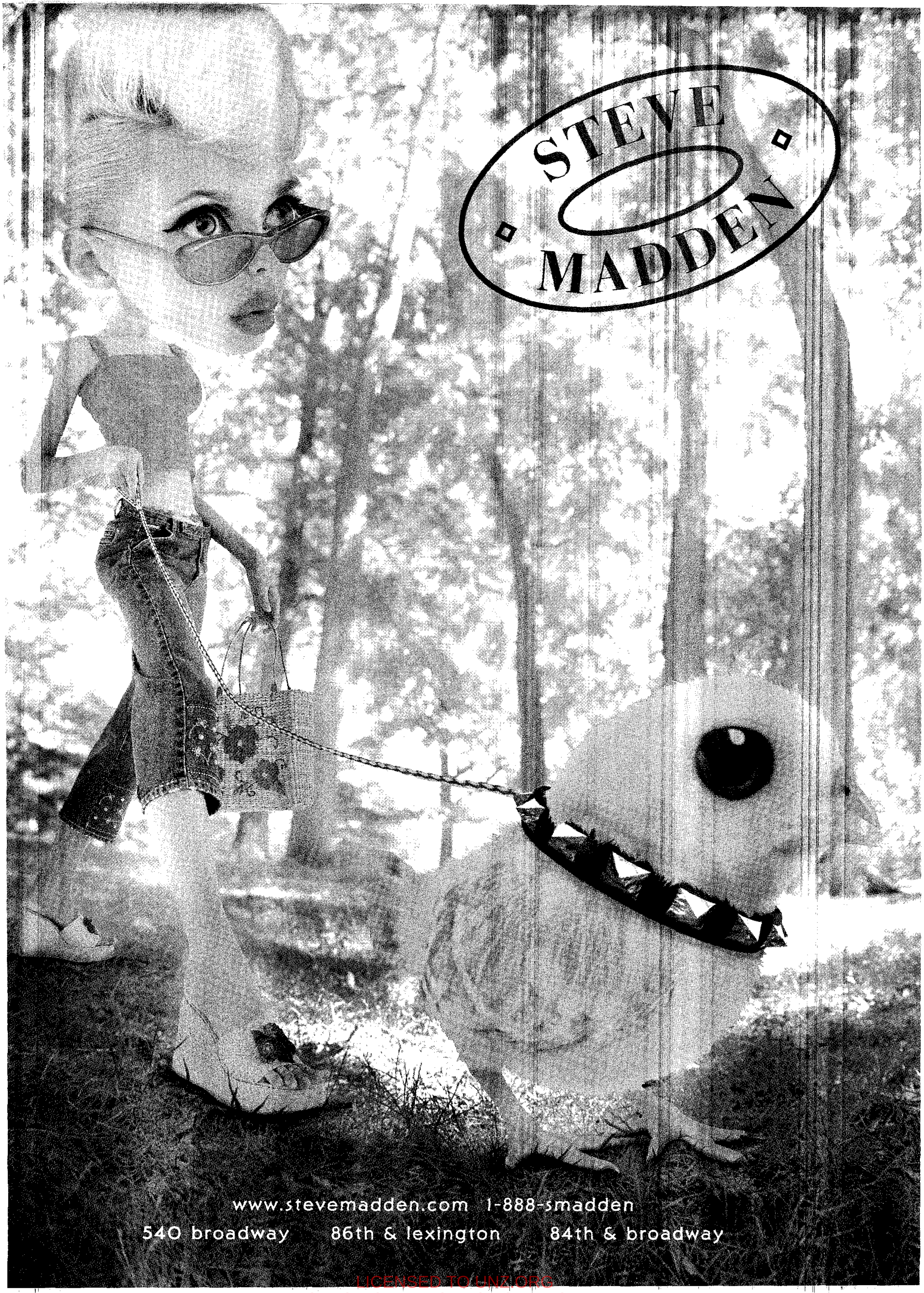
WHEN ART-WORLD HEAVYweights David Zwirner, a 34-year-old out of SoHo, and Iwan Wirth, a 29-year-old from Zurich, formed a partnership, it was appropriate that they bought fight promoter Don King's East 69th Street townhouse to conduct their new gallery business in. They hired architect Annabelle Selldorf to design the $3.5 million space and former Christie's and Sotheby's contemporary-art expert Tracy Williams to direct the gallery. Though Zwirner and Wirth specialize in representing emerging artists, they pay the bills by dealing in Modern masters like Francis Picabia and Bruce Nauman. The first show at Zwirner & Wirth, by German painter Gerhard Richter, runs through April 22. But aside from the 1967 *Kleiner Akt* (pictured), sold for roughly $2 million just before the opening, only one of the nine works hanging is for sale, and it's already on hold. Don't let that fool you. Many other Richter paintings are being sold in the private offices upstairs. Little has changed, in other words, since the days when King operated out of this space. Whether it's art or boxing, the real action is always hidden behind closed doors.

JOSH BAER

More art-world news can be found online at **www.baerfaxt.com.**



Photograph by Robin Platzer/Twin Images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REALTY BITES

Homes Alone

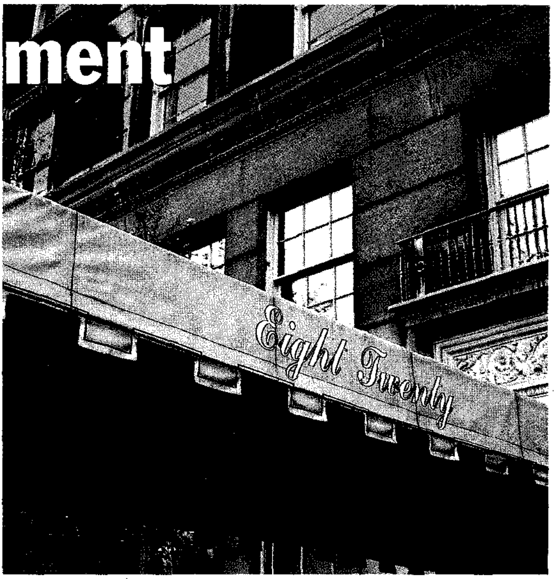
Why live here when you can just own?

THE RICH ARE HOARDING MORE AND more of Manhattan for themselves, combining apartments, making multi-unit houses into single-user mansions, and even buying up whole floors of new buildings. Increasingly, brokers say, they aren't even living there. Take the full-floor, $9 million–plus apartments at 838 Fifth Avenue—the LOVE THY NEIGHBOR building—with "huge, baronial rooms, enormous staff, doorman, and elevator operators," says one broker. "Nobody will be living there." Instead, most of them will be 5,400-square-foot pieds-à-terre. The European who paid $38 million for the top two floors of the Trump World Tower told his broker, Dolly Lenz of Sotheby's, he has no plans to move in. She's been through this before: Lenz says she sold the penthouse of 1 Central Park West a year ago for $17 million to a buyer who hasn't moved in or renovated, but won't sell. "The truth is that there's so much money out there that people are just trying to lock in the real-estate values," says Richard Steinberg of Ashforth-Warburg. He recently sold an entire floor at the Empire, a new building on East 78th Street, for more than $6 million, unfinished, to a guy who just unloaded his company and lives elsewhere. The owner of the $20 million Pierre Hotel penthouse is based in Cincinnati. The buyers of a $7 million penthouse at 610 Park live in Florida, and their neighbors have "a 30,000-square-foot house in Greenwich and don't come in that often," says a source familiar with the building. And does anyone really think Paul Allen spends much time in the $13.5 million place he bought at 4 East 66th Street in 1996? "The more expensive the apartment," says Joanne Greene of William B. May, "the less time they live there." C.S.

GOTHAM REALESTATE

Devalue Judgment

When the board gets tough, the buyer pays less.



Members only: 820 Fifth Avenue snobs its way out of the market.

AFTER NEARLY THREE YEARS, IT looks like socialite Nancy Richardson has finally been able to find someone whose $17 million is good enough for the notoriously fussbudgety co-op board at 820 Fifth Avenue. Richardson first put her fifth-floor, 6,500-square-foot apartment on the market in 1997, looking for a new life after she split from her husband, financier Frank Richardson. Former Warner Brothers co-chairman Terry Semel and art dealer Bill Acquavella also live at 820; and Tommy Hilfiger will move in soon. Richardson almost sold the apartment to Band-Aid heiress Libbet Johnson, who wanted to combine it with the place downstairs (total price: $27 million), but the board's renovation restrictions scared her off. Later, the building's gatekeepers, overseen by socialite Jayne Wrightsman, warned off bids by fashion designer Valentino Garavani and casino man Steve Wynn—and "there were others as well," says one broker. But Richardson may have at last found a winner in billionaire manufacturing conglomerateur Steven Rales (No. 174 on last year's Forbes 400, with $1.4 billion). Rales is fresh from flipping a 7,200-square-foot apartment at 740 Park Avenue, for which he paid $13 million a year ago but never moved into. Brokers say it resold for close to its $16 million asking price and that Rales's approximately $17.5 million offer for Richardson's place is practically a steal. "It's one of the grandest of the apartments that have been on the market," says one. "It could have gone for significantly more if it wasn't for the co-op board." CARL SWANSON

BIG DEALS

Upper East Side

55 East 75th Street
Five-bedroom, five-bath townhouse. Asking: $11 million. Selling: $11 million. Time on market: six weeks.

THE MICHAEL JORDAN (pictured) who bought this townhouse used to run Westinghouse (now CBS) before ceding control to Mel Karmazin in 1998; now he chairs a pair of online firms. He's moving not because of an IPO windfall but because he got married last month, to executive recruiter Hilary Cecil. Think of it as an $11 million starter home. Key Ventures' A. Laurance Kaiser was on Jordan's team. Sellers Oswaldo and Ella de Cisneros of the Venezuelan industrialist family (represented by Jed Garfield of Leslie J. Garfield & Company) had bought the twenty-foot-wide redbrick building in 1986 for $2.33 million and thoroughly renovated it. The Cisneroses vacillated on whether they wanted to sell, taking it on and off the market several times in the past three years before finally committing. And then Jordan came along and paid cash.

Morningside Heights

528 West 111th Street
Two-bedroom, one-bath, 1,200-square-foot prewar co-op. Asking: $495,000. Selling: $495,000. Maintenance: $756. Time on market: one day.

"FIRST THING THAT HAS TO GO IS the seven-foot live iguana," Corcoran's Pat Palermo told the seller, who'd been living here since before he got married. Not to mention the two turtles, the ten drums, the xylophone, and the various single-guy stuff that had turned the dining room into a storage locker. Out went the menagerie; in came fresh paint, new grout, and temporary window valances. All told, the seller spent about $2,200 on wildlife removal. He got his asking price the first day (from buyers represented by Corcoran's Pam Wright) and is moving to Connecticut. The iguana and turtles have gone to a home for wayward reptiles. CHRISTOPHER BONANOS

Photographs: top, Matthew Salacuse; bottom, James M. Kelly/Globe Photos

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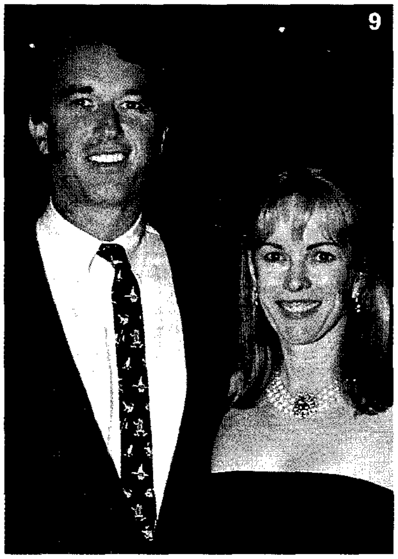
ELECTRONIC REPRODUCTION PROHIBITED

Class Act

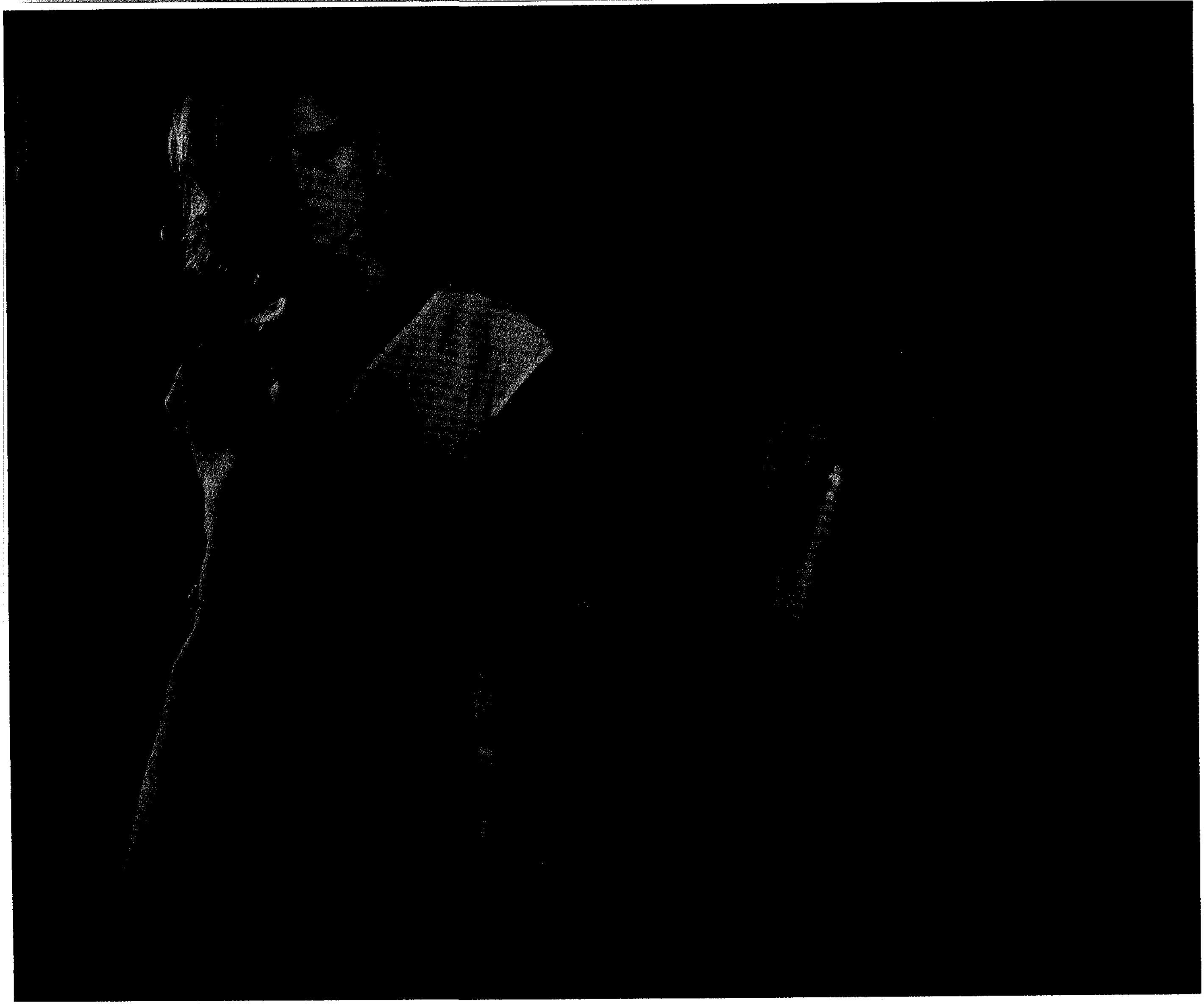
Photographs by Patrick McMullan

THE APRIL 10 AFTER-PARTY FOR *THE VIRGIN SUICIDES* AT COMmune felt more like the scene in a high-school cafeteria than a movie premiere. A group of women staked out the entrance, giggling and squealing "Is Josh coming soon?" about the movie's heartthrob, Josh Hartnett, while onetime teen dream Matt Dillon, standing nearby, went unnoticed. Gina Gershon ducked beneath Cyndi Lauper's rainbow-striped spikes and squeezed past David Copperfield, who was pawing a youthful brunette. Another guest attempted to moon-walk next to Samantha Ronson's turntables. Back at the popular table, first-time director Sofia Coppola and husband Spike Jonze accepted congratulations, and Kirsten Dunst, the film's star, played the part of homecoming queen—circa 1970—with straight blonde tresses and skintight aquamarine sheath. The evening's title for class bully went to Lara Shriftman, who patrolled the entrance in a tiny white miniskirt and heels. When a group of guests, invitations in hand, surged forward to gain admittance, the platinum publicist snapped, "No! I want my *friends* in first," embracing model Rachel Hunter and leading her past the bouncers. LUISA COLON

5
March of Dimes



1. Julie Costanzo, Sofia Coppola, and Kirsten Dunst at the premiere party for *The Virgin Suicides*. 2. Lucy Sykes and David Tang at the spring-collection viewing at the new Shanghai Tang store. 3. Rande Gerber and Cindy Crawford at the Spirit of Discovery Ball for the Leukemia & Lymphoma Society at Rainbow by Cipriani. 4. André Leon Talley at John Galliano's personal appearance at Saks Fifth Avenue. 5. Burton Tansky, Bobbi Brown, Leslie Stahl, and Arie L. Kopelman at the March of Dimes Million Dollar Beauty Ball at the Waldorf-Astoria. 6. Judy Corman, Art Buchwald, and Hannah Pakula at the Authors Guild Foundation dinner to honor *The New Yorker*'s Roger Angell. 7. Jane Lauder and Ashley Shiff at Burberry at a party to celebrate the upcoming New York City Ballet spring gala. 8. Jewel at the launch of Giorgio Armani's new perfume, Mania, at Ace Gallery. 9. Robert F. Kennedy Jr. and Anne Hearst at the Riverkeeper benefit at Pier 60.



NICOLE FARHI

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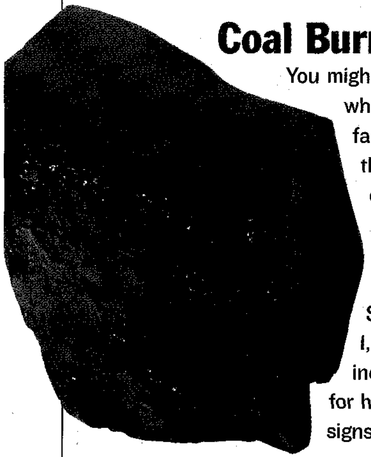
Image Makers

With Chloé cornering the market in airbrushed and silk-screened T-shirts, arts-and-crafts-inspired designers are moving on to photography. Tufi Duek has stenciled summery signifiers (Popsicles, flip-flops, cherry sodas) across his bright-colored shells ($87, Neiman Marcus catalogue, 888-884-6136). Markus Lupfer opted for abstract shots (a crowd, rooftops, the ocean) on A-line silk skirts and matching tops ($400–$635 at Kirna Zabête). And Anya Hindmarch's handbags (available at her boutique, 29 East 60th Street), which feature images like John Waters–esque suburban streets and oversize goldfish, command up to $500—without a single Swarovski crystal bead. SARAH BERNARD

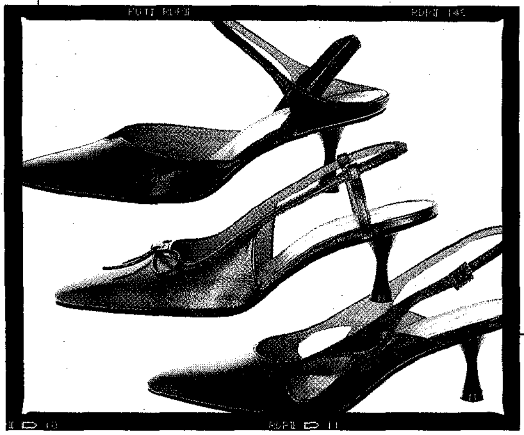


Coal Burns Hot

You might think twice about placing a Burning Relic piece on that white mohair rug: Jim Zivic and Warner Wada's furniture is fashioned from anthracite. The collection originated when they saw a nineteenth-century English table carved from coal on the British *Antiques Roadshow.* After learning that waxing and polishing made the crude surface as smooth as mahogany, they found a Pennsylvania mine to supply the coal. The new line has found fans in interior designers Bill Sofield and Thierry Despont, who recently ordered two 1,000-pound "Monolith" tables. Lou Reed owns a few pieces, including the "Prairie" table, and even interrupted a rehearsal for his upcoming tour to check out prototypes of the latest designs in the back of Zivic's pickup truck. WENDY GOODMAN

To the Point

"I thought I looked like a wicked witch," says publicist Lizzie Grubman, who wears a size 8. "I thought I would trip on the extra inches. But now I have a bunch of Jimmy Choos with the points." After some hesitation, fashion's front line is head over heels for this season's needle-nosed shoe. "They're excruciatingly uncomfortable," admits Kirna Zabête co-owner Sarah Hailes of her size-10 Alain Tondowski heels. "But they look fabulous. I stick to darker colors because they make your feet look smaller." Sigerson Morrison merchandise director Nanni Froehlich wears a size 11, the line's largest size. "I'm tall, so my feet are in proportion," she says nonchalantly. "Besides, square-toed shoes are *out.*" MAURA EGAN

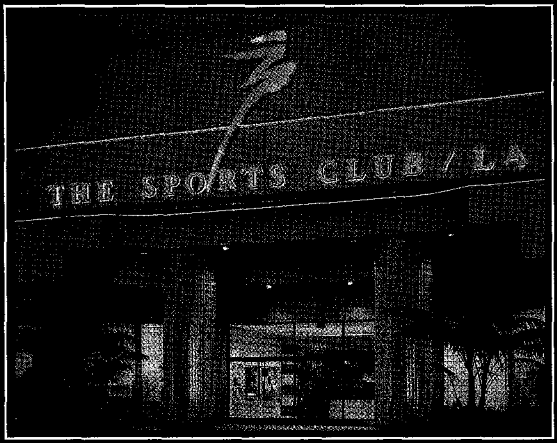


SHOP TALK

While LVMH, Prada, and Gucci continue to battle for the luxury brands of Europe, Pegasus, an American fashion-financing group, is attempting to stake its claim Stateside. Headed by Stephen Ruzow, a former Donna Karan executive, the company is eyeing names like Matt Nye, John Bartlett, Pamela Dennis, Cynthia Rowley, and designer-of-the-moment Miguel Adrover to build the empire. Some industry experts, however, are slightly puzzled by the selection of talent. "Everyone claims they are talking with Miguel because he is such a hot commodity," hisses one fashion buyer. "Cynthia Rowley? Who is interested in her besides teenage girls going to the prom?" Another fashion flack was genuinely stumped, remarking, "Pamela Dennis? This group sounds like a bad CFDA cocktail party!" Matt Nye, who is in preliminary talks with Pegasus, defends his potential future boss, noting that "this is only the initial stage. In ten years, we may all think he is a genius." M.E.

Photographs: top, Michael Kraus(3); bottom, Robin Platzer/Twin Images(

THE FUTURE OF FITNESS HAS ARRIVED.



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THE CITY POLITIC MICHAEL TOMASKY

Rudy's Rap Sheet

Giuliani and Safir insist that only dead suspects' sealed records are released by the city—but it's been done in the cases of at least two men who are very much alive.

WHEN POLICE COMMISSIONER Howard Safir testified on March 31 before a joint committee of the State Assembly looking into the release of Patrick Dorismond's arrest records, he had this exchange with Brooklyn Democratic assemblyman Jim Brennan:

"If Mr. Dorismond had been only seriously wounded and not killed," Brennan asked, "it is your position that you could not have released his records?"

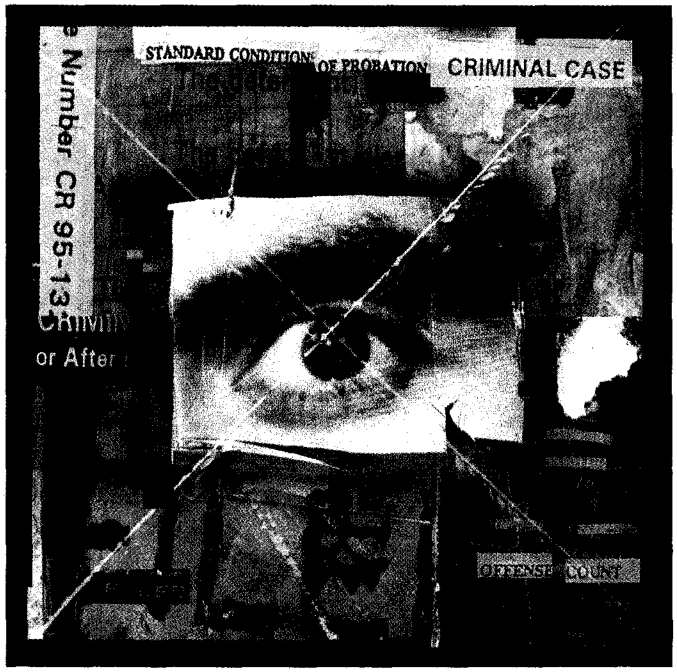
"Yes," Safir replied.

Brennan: "So if a person is seriously wounded and not killed . . . you could not release that record."

Safir: "Not according to the lawyers' advice."

So much for lawyers' advice.

The Giuliani-Safir defense of the release of Dorismond's records—that privacy rights expire with you—is, as we shall see, spurious to begin with. But even *that* policy is not followed. On at least two occasions while Giuliani has been mayor and Safir commissioner, sealed juvenile records of teenage victims of police shootings have been leaked to the press when the victim has *not* died. Both, today, remain very much alive.



The first case, dating from August 1998, involves Michael Jones. Then 16, Jones was shot six times in the legs by two police officers. He was riding his bike in Bed-Stuy around 2:30 A.M., waving a realistic-looking weapon that in fact was a water pistol. Police said Jones refused to drop the toy weapon. Other witnesses disputed this. Whatever occurred, Jones was shot on August 23. An August 25 *Times* story on the case includes the following sentence: "But yesterday, a police official who spoke on the condition of anonymity said that Michael had been arrested in June for the sale of marijuana, but that the record had been sealed."

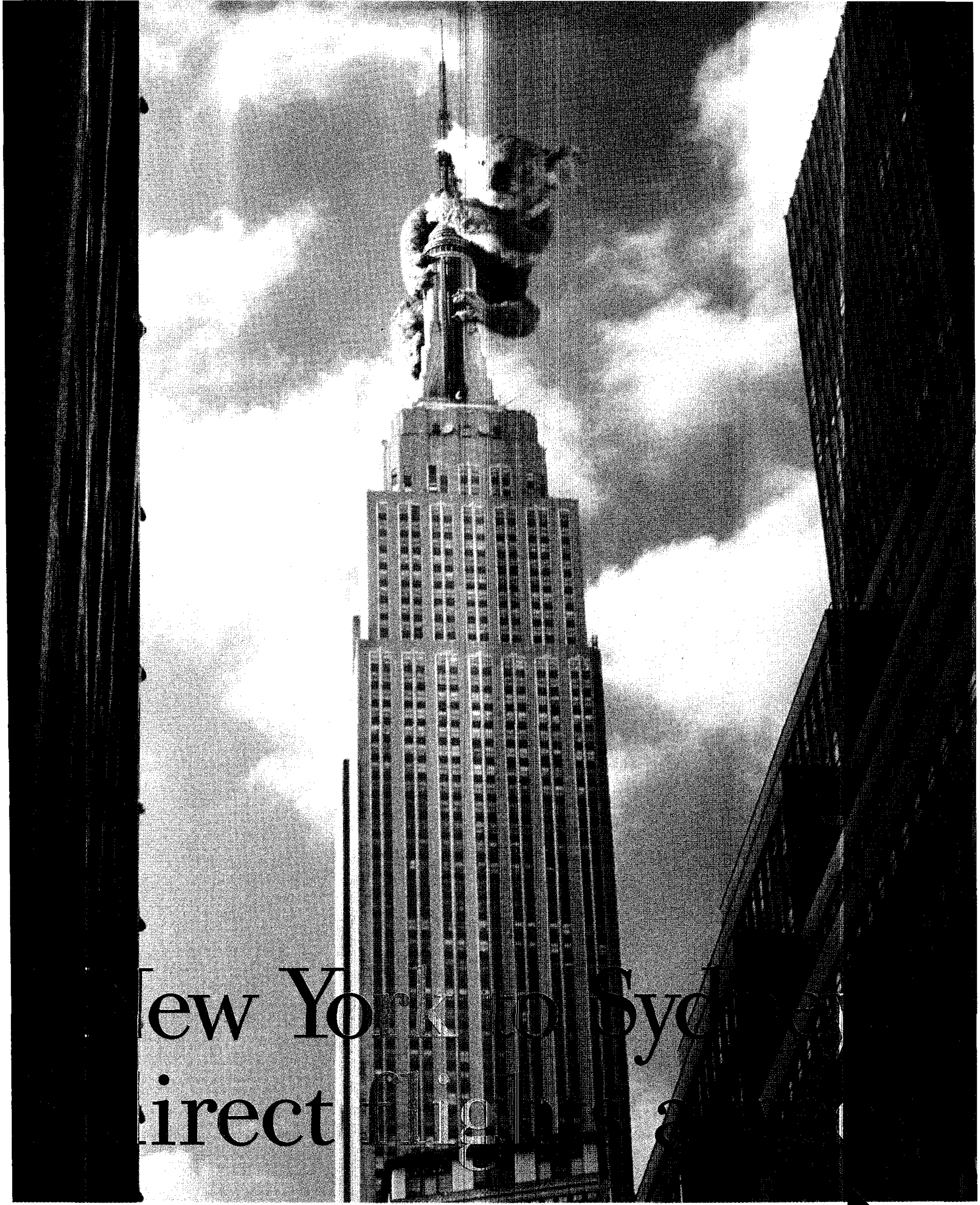
Two points: First, note that Jones had been arrested, not convicted; in the event of an acquittal or dismissal, an arrest record is supposed to remain sealed. Not leaked and described as sealed. Sealed. Second, according to spokesman Kevin Davitt, the Brooklyn D.A.'s office has no record of this arrest in its computers. If a district attorney's computers have no record of a charge, that means it was in all likelihood a juvenile matter handled in Family Court. That, in turn, means it's sealed. Even Joe Hynes, the D.A. who in theory might be prosecuting this young man for something else in the future, is not supposed to know it ever happened.

The second case stems from May 1999 and involves then-16-year-old Dante Johnson of the Bronx. Approached by officers from the Street Crimes Unit who suspected he had a gun, Johnson fled. He had no gun, but police caught up with him, there was a struggle, and Johnson was shot in the abdomen. One *Times* article reports that "police officials said Mr. Johnson has a sealed criminal record and had been on probation for a grand-larceny arrest stemming from an incident involving a stolen wallet just before he turned 16 in April." Again, the Bronx D.A.'s office, says spokesman Steven Reed, has no record of this matter. NYPD spokeswoman Marilyn Mode says that "it was actually his mother" who released Johnson's record by speaking about it to a *Post* reporter. But two *Times* accounts, from May 27 and 28, appear to rely on police sources, and Sanford Rubenstein, Johnson's lawyer, contends his client was never on probation.

THERE ARE TWO THINGS TO say about the controversy over sealed records. The first is that, though most of us just discovered the problem, people who toil in these fields have been vexed by it for some time. "In the last couple of years especially, we've become aware of extensive violations of the sealing statutes," says Susan Hendricks of the Legal Aid Society. She contends that it's become common in both immigration proceedings and New York City Housing Authority cases that information from supposedly sealed case files somehow finds its way into the court or hearing room.

The second thing to say is that it's far from over. The State Assembly is preparing a report and looking for answers to questions like these: Why did Mayor Giuliani say he had authorized the release of Dorismond's records on advice of counsel when Michael Hess, the city's chief lawyer, testified that he didn't provide the mayor with any legal advice until *after* the records had been released? And under what legal authority did Safir act? While testifying, Safir acknowledged that he was not operating under any existing statute but in accordance with a 1986 memorandum issued by NYPD lawyers saying that sealed records "can

Illustration by Anastasia Vasilakis.



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be used for law-enforcement purposes." Safir said he would provide the Assembly with a copy of the memo. As this goes to print, he has not. The Assembly is likely to refer its report to Manhattan D.A. Robert Morgenthau.

Also, a State Supreme Court judge will hear arguments this week on a request by Public Advocate Mark Green for an official judicial inquiry into the release of Dorismond's records. A reading of Green's brief leaves one quaking before the mountain of legal precedents that appear to make it clear that the administration flouted the law here. Most notably, there is a decision by the state Court of Appeals, New York's highest court, holding that the Family Court Act provisions under which juvenile records are sealed are designed "to preclude access by those, *especially in government and bureaucracy,* who might otherwise prejudicially use rightfully protected information." If that doesn't mean the mayor and the police commissioner in the wake of a shooting, trying to smear a victim's reputation, it's hard to imagine who it means.

> *"Why did the mayor say he had authorized the* **release of Dorismond's records** *on advice of counsel when the city's chief lawyer said he didn't provide any legal advice until after the records had been released?"*

Jones and Johnson paid quite a price for being young and black and acting suspiciously. Rubenstein says Johnson had fifteen or sixteen surgical procedures, still walks with braces, at one point was on a respirator and kidney-dialysis machine, and had a colostomy and tracheotomy. Bronx D.A. Robert Johnson has yet to convene a grand jury to look into his shooting. As for Jones, his lawyer, Michael Hardy, says, "It looks like he'll be able to walk" after four months in the hospital and eight or nine surgeries (he's about to sign a civil settlement). Both young men are back pursuing their schooling, in a city whose citizens know things about them that they have no legal right to know. ▬

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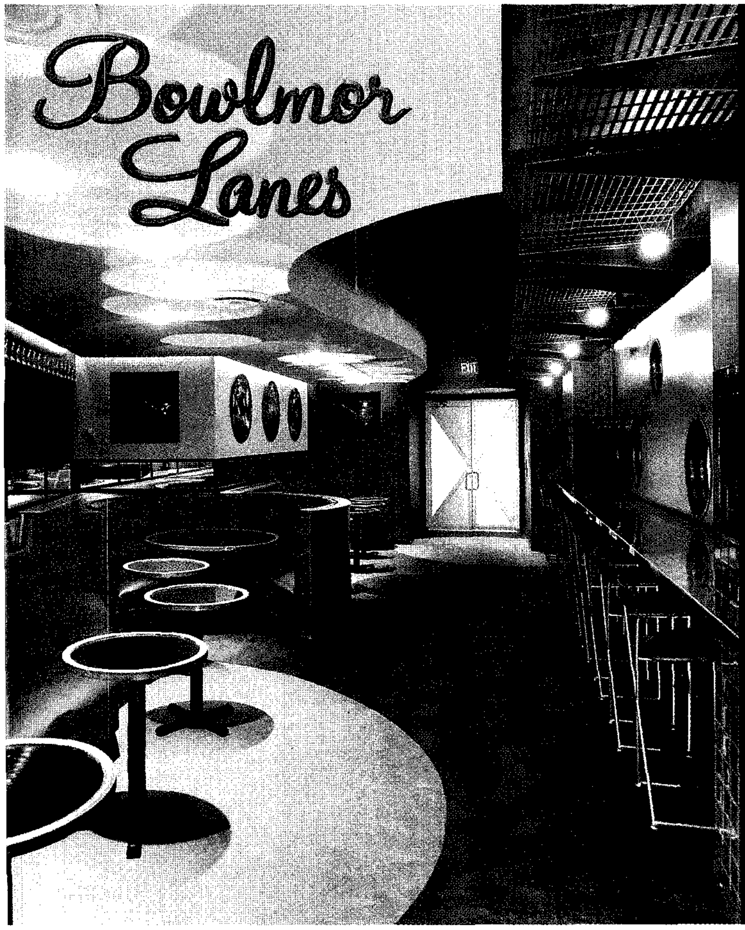

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THE NATIONAL INTEREST LAWRENCE O'DONNELL JR.

Inconspicuous Valor

Social Security (and its imminent extinction) is a booby-trap issue politicos tend to sidestep. But Bush has feelers out to top Republicans and *Democrats about reform.*

THE BIGGEST, MOST SUCCESSFUL government program of all time is also the most politically dangerous. "Social Security is the third rail of American politics. You touch it and you die." My cousin Kirk O'Donnell was the first to speak those words twenty years ago, when he was counsel to the Democratic Speaker of the House, Tip O'Neill. So perfect and economical a summary of the politics of Social Security, the "third rail" line has been repeated thousands of times since by every stripe of politician and pundit. The abject fear that the line both described and provoked within the political class still holds. "Of the 537 federal elected officials," says Democratic senator Bob Kerrey, "only 30 of us have put our names on Social Security–reform legislation."

Having plunged his campaign into the dangerous specifics of tax cuts, education reforms, and, last week, health-care reform, George W. Bush is now secretly considering the biggest campaign risk of all—getting specific on Social Security reform. He wants to meet with congressional supporters of reform, preferably from both parties, and his handlers are trying to figure out when, where, and how to do it. When he reads this, Al Gore will surely work the phone trying to make sure no Democrats attend so that he will have an easier time condemning whatever Bush might propose on Social Security.

LAST YEAR, THE SOCIAL SECURITY ADMINISTRATION wrote benefit checks in the amount of almost $400 billion, one fourth of the budget of the United States of America. Social Security is steadily en route to bankruptcy in exactly 37 years, when 81 million baby-boomers will be eagerly opening their Social Security mail. Running for president like Al Gore, with campaign-finance reform as your top priority, or like Bush, with education as your top priority, is like running for president of Time Warner with improving the story lines on the WB network as your top priority. The federal government currently supplies about 7 cents of every dollar spent on public education. Both Gore and Bush want to increase that—Bush by a negligible amount and Gore by a couple of pennies. To vote for either of them based on what he will do for public schools is to not understand what job they are running for.

Campaign-finance reform would have no significant effect on the governance or the budget of the United States. Even if they could no longer contribute unlimited amounts of soft money to the two political parties, corporate interests would still fly to Washington in Lears and Gulfstreams and be led into the inner chambers of government by hugely expensive lobbyists who used to work as congressmen, senators, or staff members, and who gain entry to it now more by friendships than by campaign contributions. General Motors would still have a much easier time getting in to see the Michigan congressional delegation than you would. Citibank and Kodak would still employ many more New Yorkers than you do, and on that basis alone would continue to command the attention of the New York delegation.

New Jersey senators would still leave the door open for the giant pharmaceutical companies, and Kentucky's senators would still be ready to filibuster anything that really scared the tobacco companies. The Sierra Club would still want cleaner air and water, would lobby relentlessly for it, and would be followed every step of the way by lobbyists for companies that would find environmental restrictions on the way they do business too burdensome. Campaign-finance reform would not significantly reduce the influence of special interests, and it would not reduce by one minute the amount of time elected officials spend on fund-raising instead of governing; it would actually *increase* that time, because it would make fund-raising just a bit more difficult. To vote for Gore because he favors more campaign-finance reform than Bush is to reward the vice-president for coming up with a plan that will do you absolutely no good while allowing him to get away with not even proposing a plan to save Social Security, the government's most important program, the program that takes money directly out of your paycheck in FICA taxes and promises to give it back to you when you need it—a promise that cannot be kept for most people paying into the system today.

In the face of a Social Security crisis, to be running for president on any other issue is what magicians call misdirection. "As president," according to Gore press releases, "Al Gore will save Social Security." The first thing Bush should say about Social Security is how odd it is that the program needs saving after eight years of Clinton-Gore harping on how much damage Republicans would do to Social Security if they took back the White House. Social Security has been headed toward bankruptcy every

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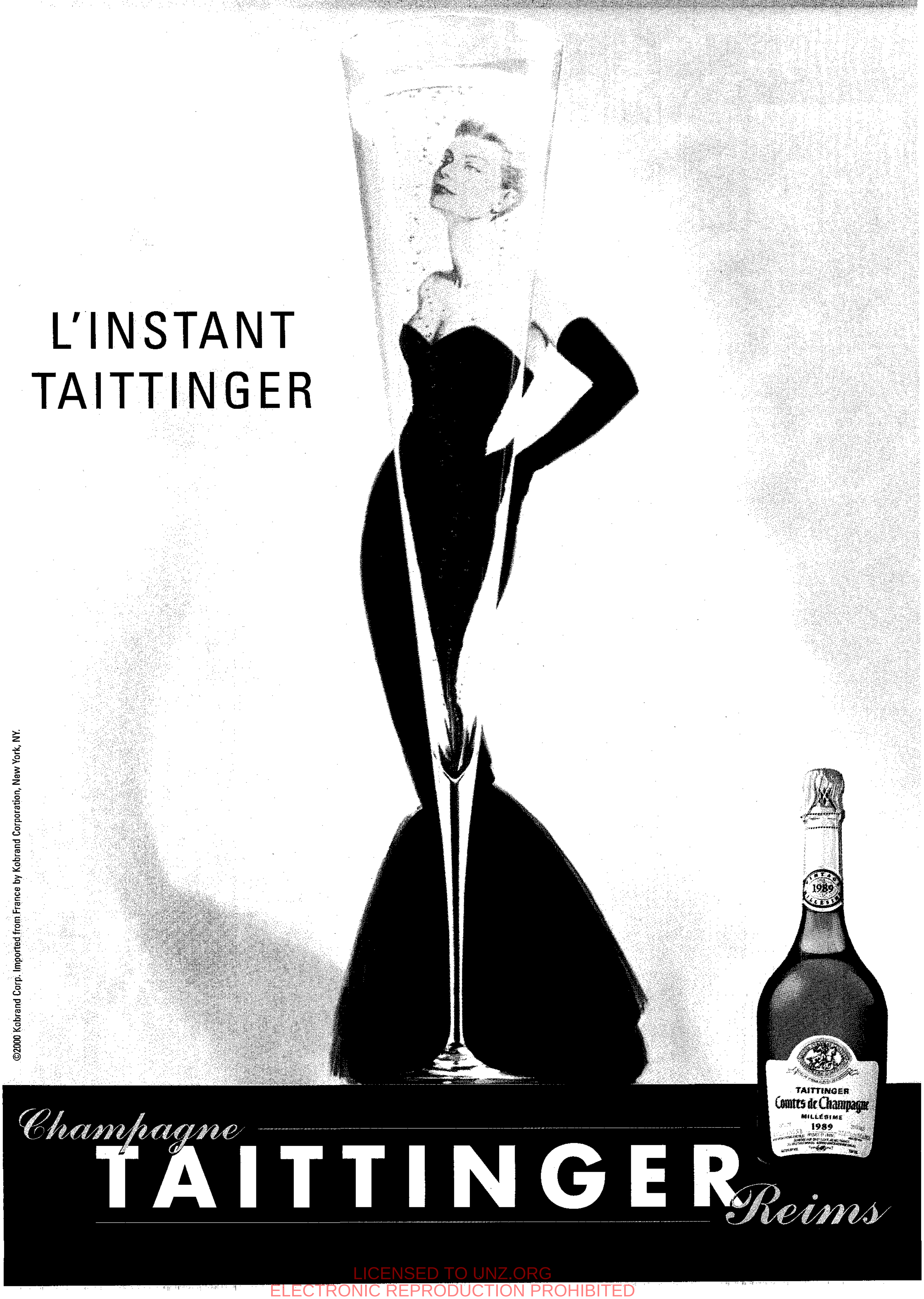
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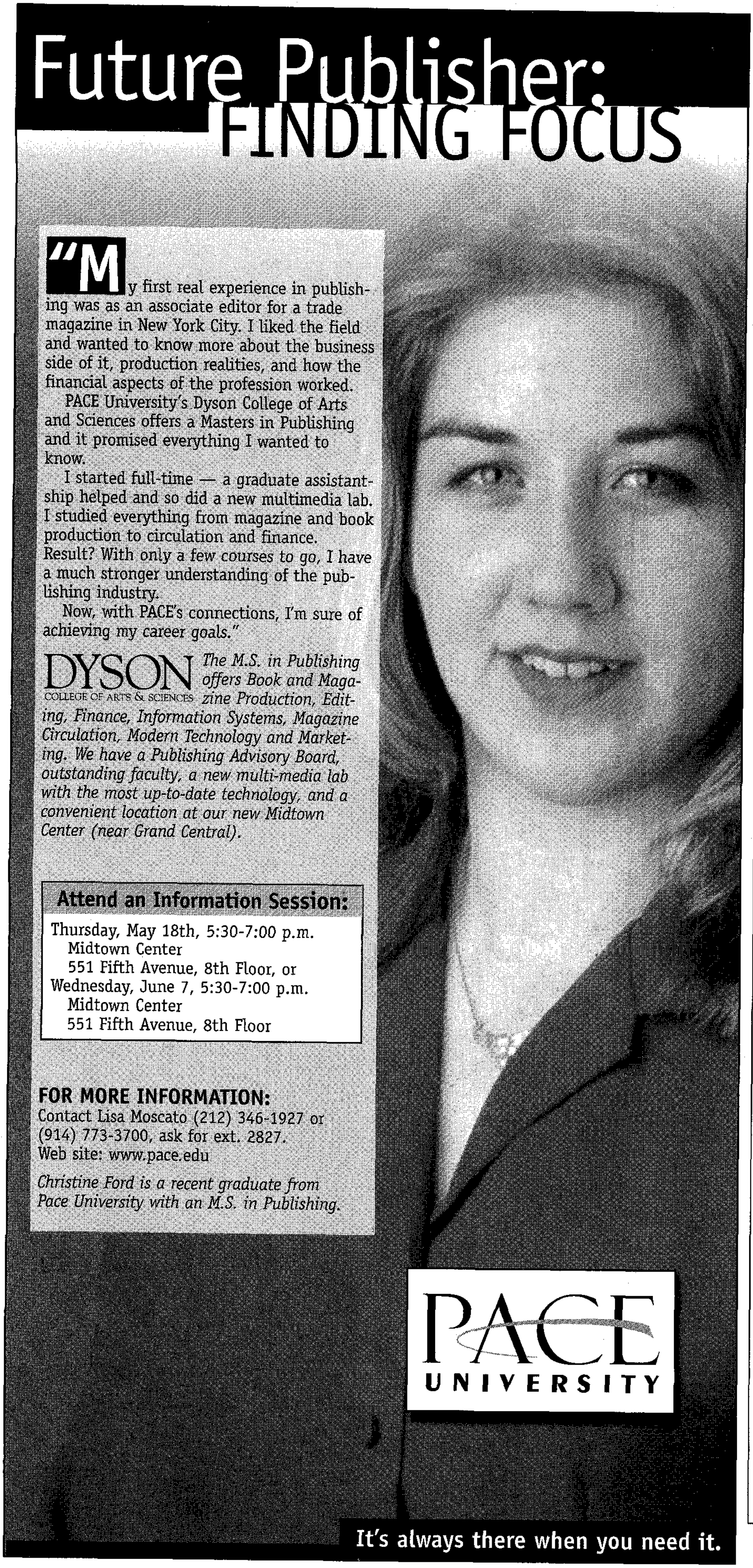
day of the Clinton administration, and the administration has never proposed any legislation to save it.

Candidate Gore favors the Clinton idea of using money from the general budget surplus to help finance Social Security. This would simply postpone the date when Social Security goes belly-up by as many as twelve years. The only way to guarantee Social Security's solvency is to reduce benefits or increase FICA taxes or a little of both. The bill Kerrey and Moynihan support actually cuts the FICA tax for the next 30 years, then starts to raise it in 2034 from 12.4 percent to 13.7 percent by 2060. Moynihan's bill would shave the annual increase in Social Security benefits, but it would allow us the option of directing a portion of our FICA tax into private investment accounts. The theory is that growth in the private accounts would more than make up for the lower benefit increases.

> *"Press releases say 'Al Gore will save Social Security.' But Social Security has been* **headed toward bankruptcy** *every day of the Clinton administration, which has never proposed any legislation to save it."*

Since any real reforms (other than simply raising FICA taxes sky high) leaves you open to the accusation that you are cutting benefits, Gore always opposes them. Like most Republicans, Bush is open to the idea of private investment accounts but has offered no specifics. While Bush at least acknowledges the system needs fixing, Gore's only Social Security announcement thus far was a recent proposal to actually increase benefits for people whose spouses have died and stay-at-home parents. This was greeted with silent fury by most congressional reformers, who see it as pandering. Saying they can afford to add another benefit without doing a full package of reform just makes the reform effort much more difficult politically. Moynihan worries that his party seems more interested in using Social Security as a weapon than in fixing it. "It may win us the next two elections," he says sadly. ▬



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Christine Ford is a recent graduate from Pace University with an M.S. in Publishing.

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THE BOTTOM LINE JAMES J. CRAMER

Failure *Is* an Option

The fall of Dana Giacchetto taught the world one important lesson: Managing other people's money is harder than it looks. Just ask Julian Robertson and George Bailey.

IT'S 10 P.M. DO YOU KNOW WHERE your money manager is? If the answer is anything but "in bed, sleeping soundly," you might have a problem on your hands. For a very long time, the business of managing money was simply the business of buying stocks and forgetting about them. You went into the refrigerator or the medicine chest, and if you liked what you saw, you bought. (Oh, did you think there was more to Warren Buffett's buys of Gillette and Coke than that?)

Lately, though, the business has gotten hard, because the kinds of stocks that have gone up these past few years could hardly be called household names. Worse, the businesses behind them required a pretty thorough understanding of how voice and information traveled from one personal computer to another via the Internet.

Meanwhile, if you stayed with the tried-and-true stuff—the branded-product stocks—you got your clock cleaned, falling 20 to 30 percent behind the NASDAQ averages for the past couple of years. The result is that a lot of money managers who have been coasting for most of the past decade now find themselves frantically in reverse or, worse, doing things they just shouldn't do, in order to please their clients. They would rather be sniffing ether or eating fiber, anything other than trying to figure out whether Ethernet is going to beat out Fibre Channel as the data-transmission method of choice for the future—which is what the rest of us nerds have to worry about now.

The new dispensation means cramming for finals every night of the week. It means having to do a massive amount of homework, much more than you ever had to do in the past twenty years, to make sure that you even understand what the company really does. Only then can you begin to find out whether it is any good at it, or is getting whipped by the competition. Especially when, if you don't stay current, the competition can outmode your company's wares in a quarter. Can you really afford to own Extreme Networks when Brocade has a better switch in the hopper? Don't you have to worry about Cisco's earnings if Juniper's routers clock out faster and cheaper?

For us at Cramer Berkowitz, that means having to hire a ton of young people to help learn all of the 500 new "stories," the slang in the business for stocks, that have come public in the past year. It means flying west four or five times a year to meet face-to-face with Silicon Valley executives to talk about "tone of business" (whether or not they're "on plan" or "below plan," namely the business plan they first articulated to Wall Street).

Which is why we never understood what all of those movie stars who were running around with Dana Giacchetto were thinking. Did they think he was boning up on the reverse-auction Business to Business market between screenings? Did they think he could just intuit the triumph of Kohl's over Kmart? Did the impact of the Justice Department's victory over Microsoft just come to him, like a really good screenplay idea? Believe me, you don't want to pal around with us. We fall asleep at 8:30 P.M. reading a prospectus about LinkShare. We don't want to speak to Leo DiCaprio or Courteney Cox, we want to get Craig Barrett or Carly Fiorina on the phone (the real superstars, the heads of Intel and Hewlett-Packard). And we are jealous of those who can, when we can't. If we take a drink of anything other than bottled water past 9 P.M., we are going to buy Nokia in Turkey instead of Finland and sell Ericsson in Italy instead of Sweden.

Unstrung heroes: What could (clockwise from top) Warren Buffett, George Bailey in *It's a Wonderful Life*, Dana Giacchetto, and Julian Robertson possibly have in common with one another?

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THE BOTTOM LINE

The business is just too hard and too fast to maintain real nightlife, unless it's in the company of our most sedate and infirm client.

It's not just the hours, though. It's also the Darwinian need to constantly adapt that has recently infected our business. It may come as a shock to you, but most hedge-fund managers can't handle more than one bad year, no matter how great they may be, or how beautiful their long-term record is. You may love Warren Buffett to death, and worship at the Oracle of Omaha's feet, but with his short-term record he ought to be glad he's not in the hedge-fund business. He'd be behind the counter at See's or selling some furniture down at the mart, glad to be employed.

Don't believe me? How about Julian Robertson, my idol, the Joe DiMaggio of our business: His 56-game hitting streak was eighteen years of plus 30 percent returns. That's hedge-fund-hall-of-fame-on-the-first-ballot material. But Robertson bought some bum stocks, stuck with them, and made some horrendous bets in Russia and Japan, bets that led to massive redemptions that he, one of the richest men in the world, couldn't handle. Simple hedge-fund economics got him down.

> *"I am in a business where you are only as good as your last trade. I know it; so does your manager.* **We don't like to admit it** *because it crushes our egos and makes us feel far more vulnerable than we'd like."*

When you lose money in year one, you have to make it back in year two before you can take your cut. That's fine if you are rich and on your own. But it's not fine if you have to pay your employees and you have no profits with which to pay them. You can only dip into your own pocket so many times to pay people millions upon millions of dollars before it gets wearisome. Can you blame the clients who pull out? I am in a business where you are only as good as your last trade. I know it; so does your manager. We just don't like to admit it because it crushes our egos and makes us feel far more vulnerable than we'd like if we've done well for you.

Don't I know it. After running peoples' money successfully for eighteen years, compounding at 23 percent after all fees, I stumbled in 1998. Coming into the home stretch of that year—after Long-Term Capital, the Greenwich money manager, got blown out of the firmament—we had an opening for my fund to please one of our clients. (Normally, we are closed to withdrawals.)

While we were off slightly for the year at the time of the opening, our investors, scared that the markets were too fragile, took advantage of the opening to demand $100 million of their funds in one day, a third of our invested funds. Most of these people had been with us for at least fifteen years. (Oh, unlike Dana's, our clients' names are none of your business.) I remember the afternoon of the opening, staring at the clock, waiting for it to hit 4 P.M., when the redemption window closed—a modern-day George Bailey hoping to keep a couple of bucks under management.

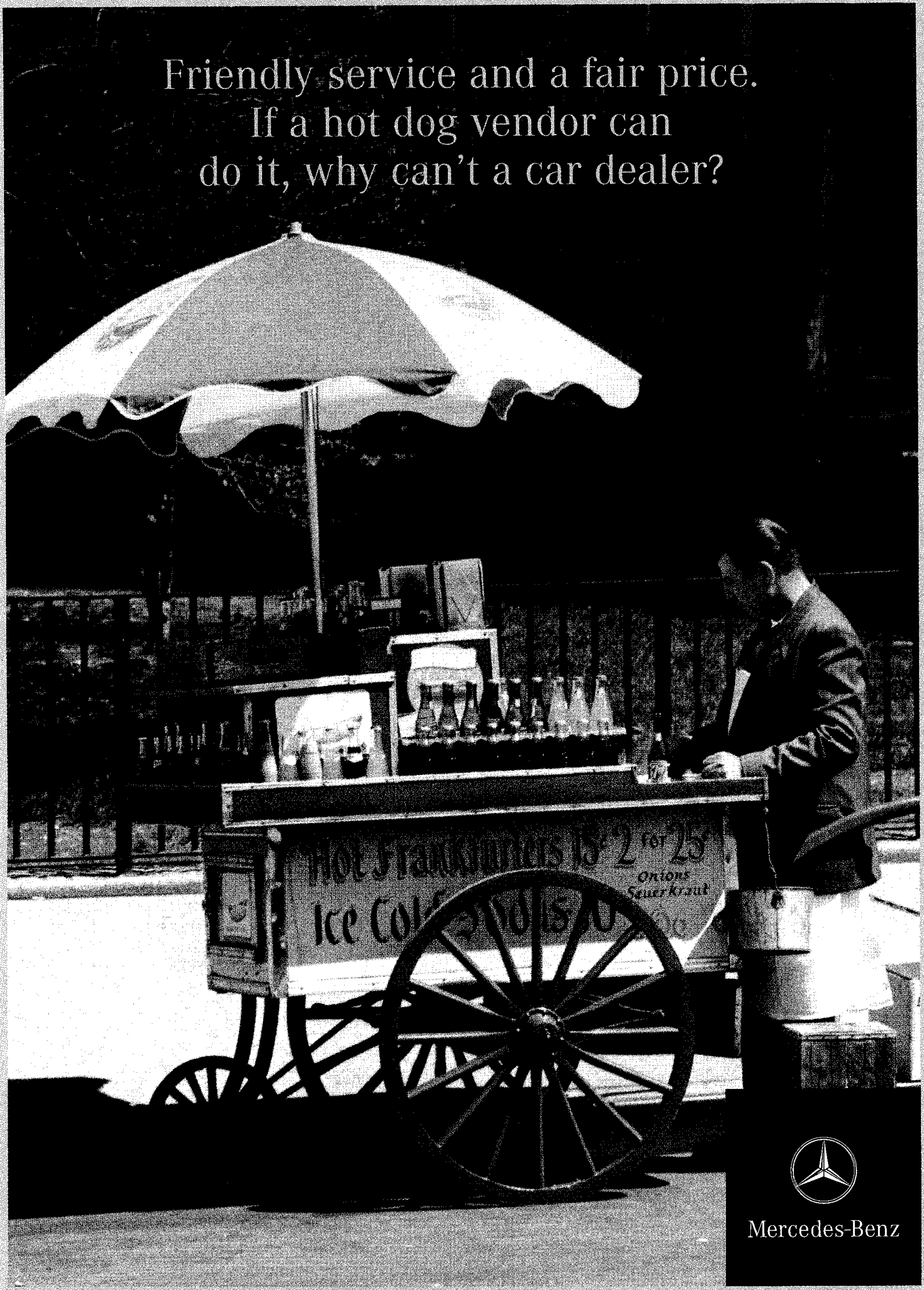
I respected the decisions of my ex-partners, even as I wanted to rip their lungs out. To this day, I have nightmares about that terrifying redemption—even though within eighteen months we nearly doubled the money of the faithful who stuck with us. Nevertheless, the scars left by the retreat of those summer soldiers still give me pain.

These days we have no illusions about what we do. We either perform or perish. To perform, however, means to work harder than you ever have and have much less to show for it as you share it with the younger people you need to stay in the game.

But then again, it was ridiculously easy for so many years, so easy that the guys coming into it didn't think they had to do anything but buy and hang out with the rich.

Fortunately for those of us willing to do the work, those days are now over. ■

James J. Cramer is manager of a hedge fund and cofounder of TheStreet.com. At time of publication, his fund had positions in Intel, Hewlett-Packard, Nokia, Brocade, Microsoft, Gillette, and Cisco. His fund often buys and sells securities that are the subject of his columns, both before and after the columns are published, and the positions that his fund takes may change at any time. Under no circumstances does the information in this column represent a recommendation to buy or sell stocks. Cramer's writings provide insights into the dynamics of money management and are not a solicitation for transactions. While he cannot provide investment advice or recommendations, he invites comments at jjcletters@thestreet.com.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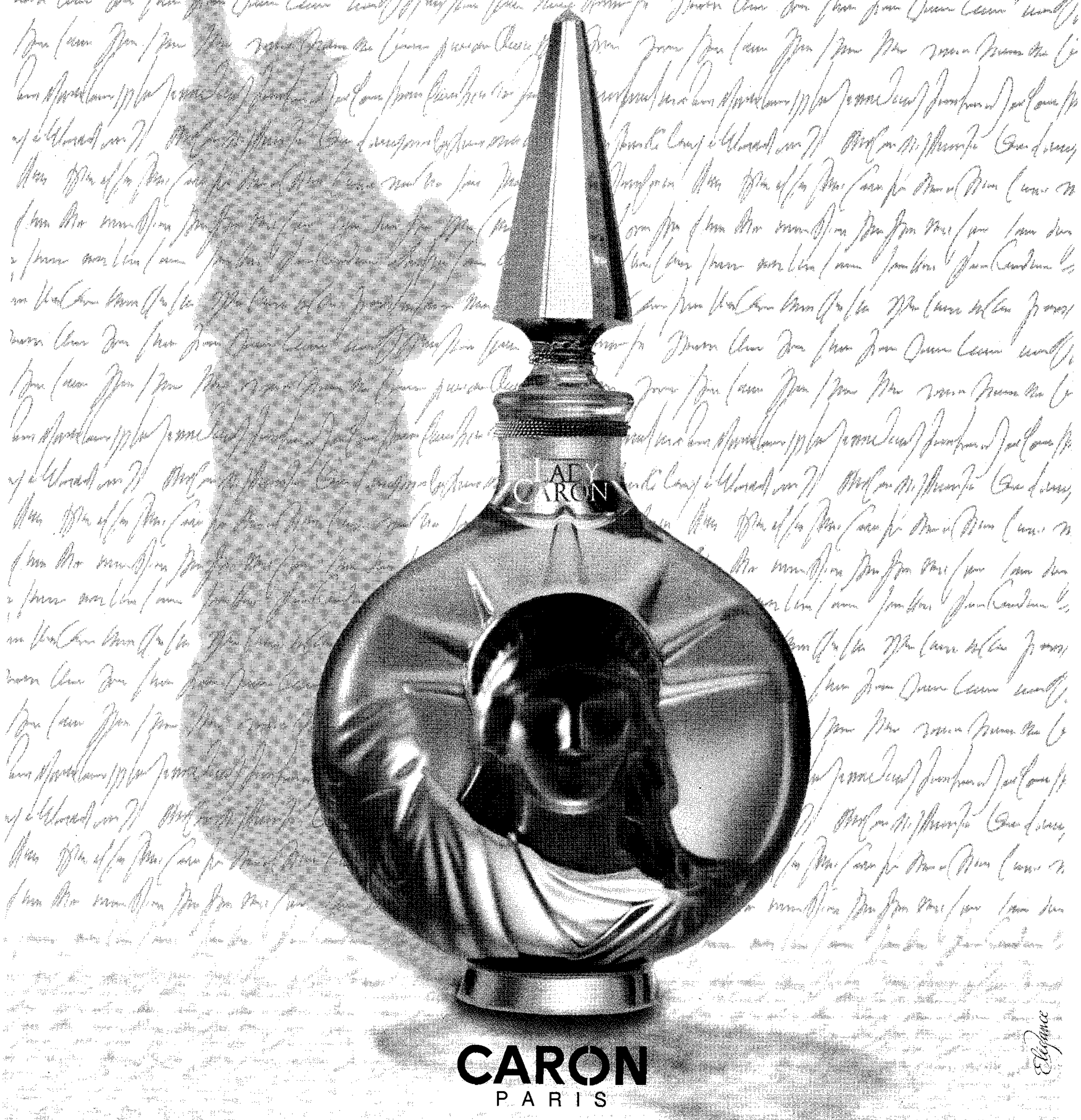

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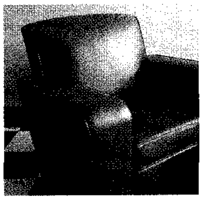
New York City is like the Internet: thousands upon thousands of eager merchants calling for your attention, all claiming that once you've tried them, you'll never know how you survived without them. All claiming the superiority of their products, or services, or prices, or all of the above. But the simple, mathematical fact remains: They can't *all* be right. To cut through this consumer cacophony, *New York*'s staff embarked on a grueling regimen of haircuts, manicures, and facials incorporating all manner of fruits and vegetables. We flipped through the racks at Barneys, Jeffrey, Bergdorf, and innumerable boutiques. We ate in three-star restaurants and trendy bistros and greasy spoons at all hours of the day and night. We contorted our bodies at the city's yoga huts, danced to house and hip-hop, lounged and sipped in all manner of boîtes. Come to think of it, New York City, grand sensory banquet that it is, is nothing at all like the Internet—finding what you want is a lot more fun. Though, when it was over, we *did* order our favorite movies and, okay, some junk food from Kozmo and Urbanfetch to enjoy on our couches. Which one was quicker? Turn to page 112.

Edited by Jeremy Gerard



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HOG HEAVEN // Pork tenderloin with sweet garlic and fennel at Lupa.

Constant Craving

In the year of the bistro, a new trattoria rules (sorry, Pastis). Plus: sublime steak, weird ice cream, urgent oysters, cocktails and cheap thrills, and more . . .

NON-BISTRO BISTRO

LUPA
170 THOMPSON STREET
212-982-5089

Speak to us of bistro and we think: neighborhood, casual, rustic. We think of Lupa, an homage to the Roman trattoria, with its friendly wait crew in butcher's coats, a surprisingly serious cellar, a pride of cheeses, softhearted prices, and better-than-homey bourgeois cooking. Lunch is easy, uncrowded, time for the lush, hot oxtail sandwich or penne with sausage and goat ricotta, then three kinds of pecorino as an excuse for another glass of wine. Beat the crush at dinner by claiming seats at the bar earlyish for rigatoni with tripe or ricotta gnocchi with fennel sausage followed by classic saltimbocca or oxtail alla vaccinara. Cured meats—braesola, mortadella, soppressata—are served all afternoon and sold over the counter. Babbo's Italian daddies Mario Batali and Joe Bastianich—and their partner here, Jason Denton—run the town's winningest new spiritual bistro. No frisée aux lardons. No steak-frites. No attitude.

LATE-NIGHT DISH

PASTIS
9 NINTH AVENUE
212-929-4844

For those of you who prefer "just a light bite" when the night is at its darkest, have some ice-cold milk and cookies and go to bed. Come *on*. You know better. Nothing enhances the glee of staying out late like a real meal. Like a thick, hearty stew guaranteed to set off nightmares at precisely the hour of the wolf, but at a quarter to three, boy, is it one for your dreams. There's a bowl of sinewy braised beef with glazed carrots at Pastis that fits the room—and your sly mood—almost as perfectly as the surrounding golden light reduces dark circles. So you'll pay for it later. Come sunrise, the beef should be the worst of your regrets.

SEVICHE

CHICAMA
35 EAST 18TH STREET
212-505-2233

Last year, it was 50 ways to eat your foie gras. This year, it's seviche that's as ubiquitous as 'N Sync groupies. But no one can match the sheer exuberance and astonishing versatility of Douglas Rodriguez. Believing that nothing is unsevichable, the chef of Chicama marinates shrimp in tangerine and lime. Tuna and squid are sparked by lemongrass, ginger, and Thai basil. Alaskan king crab is paired with snow crab, then drenched in horseradish and cilantro-flecked mustard. A trio of sole, clams, and ham is smacked with garlic, jalapeño, and clam juice. Even duck gets wondrously dunked. Rodriguez rules. And as for you, his loyal subject, your table manners will be wrecked, juice will drip all over your clothes, your mouth will slowly ignite. And then you'll beg the table to order just one more dish. For the third time.

WINE BARS . . .

THE BAR @ ETATS-UNIS
247 EAST 81ST STREET
212-396-9928

THE OYSTER BAR
GRAND CENTRAL TERMINAL
212-490-6650

Where there once were few alternatives to the pioneering—and now past-its-prime—SoHo Kitchen and Bar, we suddenly have a choice of more than a dozen new places to sniff, swirl, and sip. There can never be enough of these casual bar-restaurant hybrids, a haven for both the quick-drink crowd and those who want to make a hedonistic wine-and-food-filled night of it. Morrell's new Rockefeller Center outpost has taken connoisseurship to the next level, charging $48 for a glass of '88 Château d'Yquem to wash down that foie gras club sandwich, making it an extremely expensive place to get drunk. Most of the newcomers fall into two categories: the French-bistro wine bars and the Italian enotecas. We're partial to two places that take a more ecumenical approach. The Bar @ Etats-

PHOTOGRAPH BY BRIAN DOBEN

Unis (across the street from its sister restaurant) is a snug Upper East Side café with a smallish selection of wines by the glass, a huge and varied collection of bottles, and a menu that ranges from simple cheeses and charcuterie to a seriously satisfying roasted leg of lamb. And buried in the basement of Grand Central, nearly forgotten in all the restoration hubbub, is the eminent Oyster Bar with its award-winning wine list. Here, the side room that might be considered the wine bar by marketing types is called the Saloon, in the spirit of the pre–World War I era in which the restaurant opened. But you can quaff any glass from the voluminous list anywhere on the premises, from the dining room to the serpentine counter to the well-worn oyster bar itself, which was made, seemingly, with a glass of Muscadet in mind.

. . . AND BY-THE-GLASS WINE LISTS

Speaking of wine, our favorite development is the burgeoning by-the-glass movement. What better way to turn a wine novice into a free-spending connoisseur than to give him or her a low-commitment, high-quality taste? How else to get the Chablis stalwart to venture a Viognier, or the Merlot man to pick Primitivo? If you can't even commit to a single glass, Gramercy Tavern and Blue Ribbon Bakery offer (and charge less for) tasting-size portions. All-Italian Enoteca I Trulli and Divine Bar Downtown offer tasting flights that turn cocktail hour into a tutorial. For those who miss the ritual of the bottle, the anticipation of the uncorking, and the rich clink of the ice bucket, there has emerged a ceremony of the glass as well. Restaurants like Lupa and Babbo sell wine by the quarter-liter and pour it from a miniature carafe, enhancing the drama and, no doubt, driving sales.

CHEF ON THE RISE

WYLIE DUFRESNE
71 CLINTON FRESH FOOD
71 CLINTON STREET
212-614-6960

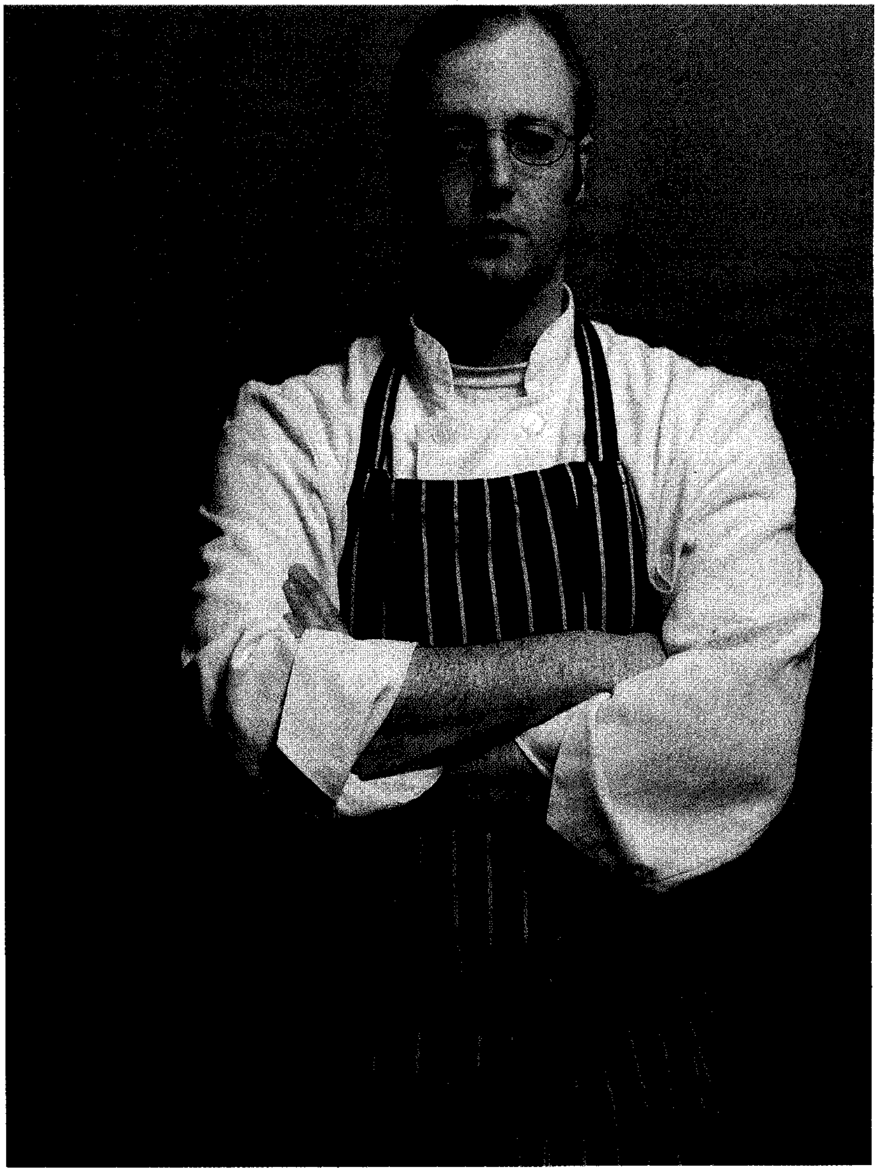
Ever since Wylie Dufresne first fired up the stoves at this tiny Lower East Side restaurant, the celebrities and Upper East Side limos have been lining up. After just five months, this talented 29-year-old has a three-week waiting list for dinner and is a finalist for the James Beard Foundation Rising Star Chef of the Year award. It's not just the bargain prices, it's Dufresne's simple but intensely flavored dishes: diced marinated Scottish salmon wrapped in avocado slices, spiked with pickled radish, and drizzled with horseradish oil, or black sea bass crusted with edamame and rye bread nestling in a bed of chive potatoes. A protégé of Jean-Georges Vongerichten, Dufresne was most recently chef at Prime in Las Vegas and sous chef at Jean-Georges, and Vongerichten's influence is evident in the creative seasonal menu. Though his father owned a restaurant, it wasn't until Wylie took a summer job grilling pizzas at Al Forno in Providence that he got the bug. "I loved the buzz and seeing the customers' reaction to the food," he says. "Now it's like being on a basketball team practicing all day. Come service time, the game starts."

NON-STEAK HOUSE STEAK

ETATS-UNIS
242 EAST 81ST STREET
212-517-8826

Maybe it's the market that's made Masters of the Universe a big enough segment of the population to qualify as its own census subgroup; maybe people just got fed up with bird food; but whatever the reason, beef is bursting out all over. True believers still make their way to Peter Luger and the Old Homestead and the Palm, while newcomers Michael Jordan's and Del Frisco's are packing them in. But there's something about discovering a wildly satisfying hunk of meat in an unexpected place, and such is the case at Etats-Unis, a tiny

ONE TOQUE OVER THE LINE // **Chef Wylie Dufresne, of 71 Clinton Fresh Food, and, right, his black sea bass with edamame-and-rye-bread crust.**



Photographs by Brian Doben; grooming, Bok-Hee/Bumble and Bumble.

Upper East Side handkerchief of a room, where Tom and Jonathan Rapp dry-age the hand-selected two-and-a-quarter-pound steaks ($64 for two people) for four to six weeks before turning them over to the chef. They're dressed in a paste of salt, pepper, garlic, thyme, rosemary, and olive oil and grilled over a combination of wood and charcoal. Rapp offers them only when they're properly aged, which currently means only eight to twelve couples a week are getting them (many reserve in advance just for the steak). Yes, you'll want the Gorgonzola mashed potatoes, and yes, you'll want a Côte-Rôtie off the very good wine list to wash it all down. Just hold off on that doctor's visit for a week.

NON-VEGETARIAN VEGETARIAN

UNION SQUARE CAFE
21 EAST 16TH STREET
212-243-4020

JUDSON GRILL
152 WEST 52ND STREET
212-582-5252

Though it never advertises the fact, Union Square Cafe always has at least half a dozen items scattered around its menu that no tableclothless, yoga-cultured veganeria can match. Spinach-and-portobello-mushroom salad with fennel and shaved Parmesan, Indian-spiced vegetables with mushroom-basmati pilaf, and sheep's-milk ricotta gnocchi in lemon-spinach cream are three of the items currently listed. However, JUdson Grill's spring-vegetable plate boasts a scrumptious stuffed sweet onion, white-bean spring-green strudel, and a pancake of peas and stewed garden goodies so warmly appealing that even those who come to JUdson's bar just for the burgers could get off on this dish. Lovers of the harvest will be hooked faster than you can steam asparagus. Carnivores should first try the plate instead of onion rings. Then go for the rings and forget the burger. You can do it. Yes, you can.

PANINI PARLOR

'INO
21 BEDFORD STREET
212-989-5769

Soon there may be more panini in New York than in all of Italy, including some exemplary morsels at new enotecas like the super-stylish Bar Veloce in the East Village and the sublimely tranquil Il Posto Accanto in Alphabet City, as well as the uptown paninoteche Terramare and Via Quadronno. Eighteen-month-old 'ino, however, still gets the nod for best overall panini bar. Owners Jason Denton and Jennifer Gripenberg have that whole Italian between-meals-snacking philosophy down to a tee, and they're not even Italian. Simplicity is their mantra. Their panini, tramezzini, and bruschetta are little masterpieces of bold flavor and satisfying texture, and their handsome, cozy room is tiny but never so crowded that it doesn't allow for lingering over several sandwiches or a bottle from a list of good Italian wines (also available by the glass and half-bottle). And unlike so many others, they pull a good shot of espresso.

UPPER WEST SIDE BRUNCH

AVENUE
520 COLUMBUS AVENUE
212-579-3194

Scott Campbell has a genius for atmospherics—both the edible kind that come out of his kitchen and the breathable kind that come from being in the buzzy comfort of Avenue, that rarest of birds, an authentic bistro on the Upper West Side. But he also has the successful entrepreneur's sine qua non, the trend-spotting eye. So he developed his own line of organic baby food to feed his patrons' tykes, and a devastating menu of ice creams and sorbets, and he was right there when hot chocolate got serious. Though his kitchen produces occasional misses and the service can be irksome, Campbell cares about food, and at no time is that more apparent than in his powerfully comforting brunch. He smokes his own salmon and stuffs his own sausages, which is why standards such as eggs Benedict and scrambled eggs with salmon don't taste standard at all. The menu may say pancakes, but the mouth knows better; these blackberry-dappled beauties are more kin to crêpes than to flapjacks. Tarts and pastries taste like St. Germaine. Okay, it's not the Left Bank, but you'll feel at home here, and after all, Balthazar is *such* a schlep.

PARK SLOPE BRUNCH

DIZZY'S
511 NINTH STREET, BROOKLYN
718-499-1966

Sunday brunch is supposed to be not something you drag yourself out of bed for at 11 A.M., but, rather, a denial of the fact that the weekend may actually at some point end. That said, you won't find more rumpled-sheets comfort than at Dizzy's, a bustling local mecca tucked away among the brownstones in Brooklyn's Park Slope. " 'Funk-frump' is the official style that we've created here," deadpans co-owner Ben Hoen, who opened this quirky diner two years ago with locals Mateo Pisciotto and Dizzy Brackdorfe. Dizzy's covers its lemon-yellow walls in not-bad art by local talent, and the jazz act, Mike Petrisino Trio, seems perhaps four times too good to be gigging the hash-house circuit. Dizzy's is the place in the neighborhood where Park Slope most *feels* like Park Slope, a Berkeley East holdout to the neighborhood's creeping Upper West Side–ism. The reasonably priced menu is ambitious (check out the Eggs Ben-a-Dizz and the huevos rancheros) but delivered with a needed un-Manhattan wink (witness the Big-Ass Apple Pie).

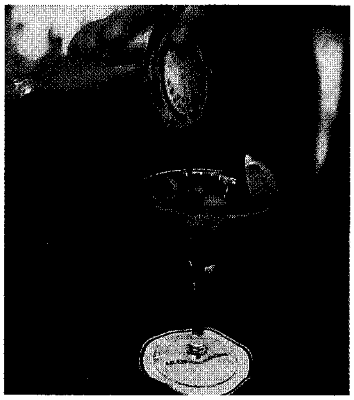
PIZZA

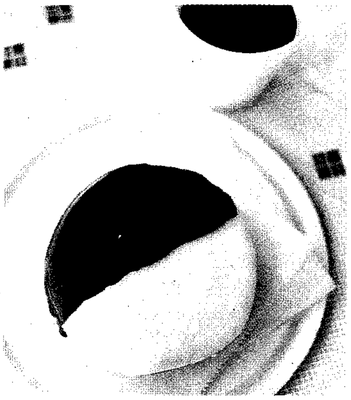
SULLIVAN ST. BAKERY
73 SULLIVAN STREET
212-334-9435

Old-school slice hounds, Brooklyn nostalgists, and the dairy council will hate us for this. They'll say, "Where's the cheese?" Or "Isn't anyone gonna warm it up?" Then they'll shake their heads and mutter, "That ain't even pizza." Sullivan St. Bakery's Roman-style pizza has nothing in common with that archetypal New York street food, the *slice*—except, of course, that it is, indeed, sold by the slice. The bakery's Jim Lahey, the city's premier bread-maker, has redeemed Italy's greatest contribution to walkabout fast food, even if what he calls pizza is unrecognizable to some. He applies the artisanal principles he learned in Rome (high-grade

Picky, Picky

Our critics come clean on their favorite things, from Serious Restaurant Experien





	GAEL GREENE	**HAL RUBENSTEIN**	**ROB PATRONITE & ROBIN RAISFELD**
BIG DEAL	If I were just another kipper in the sea, forced to book a month ahead and skipping lunch for a few weeks to pay the toll, I'd humble myself and only whimper a little for the bliss of dinner at **Le Bernardin**.	It's doubtful you can astound your taste buds while relaxing your shoulders anywhere more welcoming than **Babbo**. The menu, with such addictive oddities as beef cheeks with black truffles, and goat-cheese tortellini with wild-fennel pollen, is a reminder that sophistication is about the specificity of taste, not drapery.	Daniel Boulud settled this on New Year's Eve with what should be a Guinness record for the ultimate unbridled food-and-wine experience. On only an infinitesimally less grand scale, Boulud and his crew at **Daniel** create fin-de-siècle-worthy haute cuisine six nights a week.
NEIGHBORHOOD HANGOUT	Walking into **Ruby Foo's** uptown lifts my spirits faster than Prozac. I want to steal the red wall and all its Asian bric-a-brac, but first, deal me some tamarind spare ribs, miso cod, glazed duck. Then stun me with a lusty slab of that devilish chocolate cake.	On the Upper East Side, half the population still mourns the closing of Mortimer's, but the other half has discovered **Payard Pâtisserie**, which serves bistro fare almost as delectable as the master baker's pastries. *Almost.* Nothing can match the first bite of François Payard's chinon. Well, nothing you can bite in public.	Teensy **'ino** panini and wine bar and its eclectic neighbor **Blue Ribbon Bakery**, each with its ingeniously simple and delicious food suited to light bites or serious gluttony; its eclectic wines, poured by the glass and the bottle; and its accommodating hours, have made spiritual West Villagers of us.
TAKEOUT	The Upper West Side is mined with Chinese carry-away so ugly it might drive even a sloth like me to the stove were it not for the saving grace of **Shun Lee West**'s upscale to-go. It delivers in heat or sleet: hot-and-sour soup, crisp shredded beef, Shanghai noodles.	Nothing edible ever looks real pretty sitting in tinfoil, but Mark Strausman's **lasagna della nonna**, orecchiette with sausage, and roasted duck breast taste as surprisingly satisfying at home as they do at Campagna. He even has a special non-kosher takeout menu for Passover. Lasagna, however, is not an option.	News for the hungry hordes: **Balthazar**'s bakery annex delivers (breakfast and lunch only). Order in soba noodles with ginger-lime dressing, and sandwiches like ham and Gruyère on a chewy baguette. For dinner, we love **Kumquat**, by way of Clementine, for everything from edamame to piquant Buffalo wings.
CHEAP THRILL	Beats me why Wednesday is the only day for the wondrously torrid **jerk chicken** (just $6.50 with a duo of sides) at Yvonne Yvonne Jamaican Mobile Restaurant. Yes, that's the truck perfuming the corner of York and 71st weekdays from 11:30 A.M. till 3:30 P.M. Make do with oxtails, goat curry, or Tuesday's jerk pork.	Those nasty two-tone discs of parched white cake hawked by coffee wagons and delis will never set off the euphoria induced by biting on the Maginot Line of a spongy-fresh, gloriously frosted **black-and-white** from Lowery Bakery in Astoria. For 85 cents, you can revel in cooking's most tantalizing, crude form of extremism.	Drink City's **hot chocolate** is so addictively rich that Maury Rubin rations it out in four-ounce shots at Grand Central in an attempt to save us from our self-indulgent selves. At only a buck a pop, though, we're doomed.
SUGAR SHOCK	The $6.79 **Original Boston Coffee Cake** I sneak home from Fairway is so lumpy and lovably asymmetric my friends think I bake it myself. I nod modestly. I'm so hooked on "applicious" that I've never tasted the "lemon burst" version or "chocolate explosion."	A gooey-in-the-center-free, coulis-less, flour-filled **chocolate mini-cake**. In the resplendent new lower concourse of Grand Central Terminal, Little Pie Company's cakes are the equal of your mythic Duncan Hines devil's food. And they're small enough to inspire total greediness.	A toss-up: In Bouley Bakery's **"Sweet Pleasures,"** hazelnut praline and dense milk-chocolate ganache are sandwiched between layers of Valrhona-chocolate leaf and crunchy hazelnut dacquoise. (*R.R.*) Levain Bakery's **chunky chocolate-chip cookie** and **David's original**, the cookie comeback of the year, at Chez Louis. (*R.P.*)

Photographs by James Baigrie.

neighborhood hangout.

PETER KAMINSKY

Daniel. Grand space and service; short ribs worthy of a grandmother; blues CDs in the bar; and the cheese sommelier, Pascal Vittu, a ripe talent.

Uncle Pho, Alan Harding's French Vietnamese bar-restaurant, an oasis of chaos on Smith Street in Brooklyn. Flavors of the month: pork-short-rib lemongrass potstickers, washed down with tangerine sangria.

At Delicatessen, Christophe Barbier's very Gallic grocery in Cobble Hill, roasts, sausages, funky cheeses, and unboring vegetable salads all belong in a restaurant, but thank God they're in a store for those nights when you are too bushed to cook.

Totally *haimish* cheese blintzes, $6.50 (for now) at the Polish Tea Room, a.k.a. the Café Edison in the theater district's Hotel Edison, where you'll see them being eaten by everyone from chorus girls to big-shot producers.

Cendrillon's banana-rum-chocolate-chip-praline ice cream with pandanus crêpe is the best ice cream I have ever tasted, even better than Heath Bar Crunch.

flour and wild yeast; simple, all-natural ingredients; hand-dimpled dough) to his roster of pizzas, which he accessorizes only minimally with a sprinkling of pecorino, thin potato slices, cremini mushrooms, or, in season, baby artichokes or celery root. The quintessential slice, however, is the seductively simple pizza pomodoro: a mere quarter-inch-thick square of incredibly flavorful crust, remarkably crisp around the edge but not brittle, chewy and pliant inside without residual limpness, redolent of ripe fruit and olive oil, and boasting a thin coat of bright, tasty tomato purée and that's it. The flavors commingle nicely at room temperature, making Sullivan St.'s pizza pomodoro perhaps the only pizza that ought to be eaten cold.

COCKTAIL MENU

BEACON
25 WEST 56TH STREET
212-332-0500

A great cocktail is all about balance, and the sublime concoctions served at Beacon are as well balanced as Sting in the lotus position. Beacon's beverage manager, Marie Maher, is a stickler for details (note the perfectly chilled, elegantly designed cocktail glasses). Classics like a seductively smooth caipirinha and a minty mojito are flawlessly prepared. But a great cocktailist is also an innovative cocktailist. To wit, the Tango (an original summertime thirst quencher of gin, passion-fruit liqueur, and grapefruit juice) and the Ichabod Crane (Goldschlager, Maraschino liqueur, and apple juice), which evokes autumn—or at least tart apple pie—in a glass. Beacon's best work, however, might be its clever takes on old standards—a Manhattan made with Maker's Mark, and Pineau des Charentes standing in for vermouth; the Zip Drive, a little twist on a Between the Sheets that blends unusually sweet, dark cognac with Goslings rum, Cointreau, and fresh lemon juice. "There's no such thing as a bad idea when it comes to cocktails," says Maher, "just some experiments gone wrong."

SUNDAY DINNER

PEPOLINO
281 WEST BROADWAY
212-966-9983

As the sun sets at weekend's end, folks slowly emerge from their co-ops and condos hoping to find a softly lit, welcoming cocoon in which to recover from the two-day siege by eating soul-replenishing food that tastes as if it could have come from right off their own stoves—provided they ever do more than just dust their Garland ranges. Pepolino almost never turns its off, and it takes just one slurp of Enzo and Patrizio's soul-drenching pappa al pomodoro to make you think about paying their gas bill in perpetuity. What this sweetly rustic two-story cubbyhole lacks in elbow room it more than makes up for in almost coddling attentiveness and dishes that embrace, like lamb stuffed with artichokes, and pasta with braised leeks and Parmesan. If they hooked up monitors so you could watch *The Practice,* you might never miss not getting tucked in.

TEA SERVICE

HEARTBEAT
149 EAST 49TH STREET
212-407-2900

FOUR SEASONS HOTEL
57 EAST 57TH STREET
212-758-5700

THE PIERRE HOTEL
2 EAST 61ST STREET
212-838-8000

Gone are the days when a request for tea got you a metal cup full of tepid water, a bag, and a tired-looking lemon wedge on the side. With the advent of "tea sommelier" James Labe at Heartbeat (in the W New York hotel), the tea ritual has reached new heights. He and chef Michel Nischan have collaborated on two four-course afternoon tea-tasting menus—one for black, the other for green and oolong. There's nothing familiar about this afternoon tea. Nischan has designed intensely flavored mini-dishes like grill-cured salmon with caramelized cauliflower, with which Labe has paired a rich, malty, gold-tipped Assam; the pan-roasted bison with Russian cherry sauce and rutabaga mash goes with a smooth green Taiwan oolong Tung Ting, fragrant with lilac. Labe offers eleven loose-leaf teas, each steeped in a small porcelain pot according to the character of the tea, then decanted into a fresh pot, avoiding that stewed brew. If you're looking for something more traditional to accompany your cuppa tea, chef Susan Weaver at the Four Seasons Hotel offers a tempting assortment of sandwiches, freshly baked scones with Devonshire cream, and dainty pastries served in the multi-terraced, luxurious lobby designed by I.M. Pei. And the Pierre continues to serve a traditional tea every afternoon.

OYSTER DISH

RUE 57
60 WEST 57TH STREET
212-307-5656

For those who can't conceive of their aphrodisiacs any way other than raw, The Four Seasons serves opaline-like marvels from the Pacific Northwest called Olympias that will make you giddy, if not horny. But Sam Hazen at Rue 57 has other ideas. He flash-poaches his slithery delights, places them in an infusion of thyme, olive oil, shallots, and sherry vinegar, and then tucks them in under a blanket of tomato compote, candied lemon, and cilantro. Suck one of these luscious babies up and see how long you want to keep your clothes on. Unfortunately, the restaurant is crowded almost every night. However, it does have a private room downstairs. Holds 70, actually, but we don't want to go there.

KILLER APP(ETIZER) // Sam Hazen's poached oysters at Rue 57.

Photograph by Joe Scafuro.

ICE CREAM

MORRELL WINE BAR AND CAFÉ
I ROCKEFELLER PLAZA
212-262-7700

Whimsical ice-cream creations have been popping up all over the place, from a vanilla-ice-cream "club sandwich" with "slaw" and "pickle" on the side at the Lenox Room to "Mr. Foo's Maki Sushi Dessert Sampler," which includes coconut, chocolate, and peanut ice-cream, at Ruby Foo's. But chef Michael Haimowitz at the Morrell Wine Bar and Café—with a notable assist from celebrated cheese- and ice-cream-maker Jonathan White, of Egg Farm Dairy—tops them all with his extraordinarily delicious Flight of Dessert Wine Ice Creams. He uses milk and cream without stabilizers and straight from the farm, sugar, and wine, period. The clear flavors come through the moment you taste the Sauternes ice cream, progressing to the richer Muscat, finishing off with the sweetest, Vin Santo. As the smooth ice cream melts in the mouth, you taste the wine layer by layer, the alcohol last. The effect is only metaphorically intoxicating—the alcohol content is only 2½ percent.

JAMAICAN PATTY

CHRISTIE'S
334 FLATBUSH AVENUE, BROOKLYN
718-636-9746

Culinary pedestrians who are sick of such epigastric villains as pizza and gyros might as well know about the most perfect street meal: The freshly made Jamaican patty. At Christie's, in Park Slope, patty seekers may find themselves waiting on a serpentine line comprising German tourists (tour bus double parked) and Park Slope patty fanatics, but when they get their first bite of a Christie's patty (beef, chicken, or vegetable), they will inevitably either smile or book a flight to Jamaica. All of the patties in this diminutive diamond-shaped shop are baked on the premises. They were born to be experienced with the shop's sweet coco bread and bracing Jamaican grapefruit soda.

WALL STREET POWER LUNCH

MORTON'S OF CHICAGO
90 WEST STREET
212-732-5665

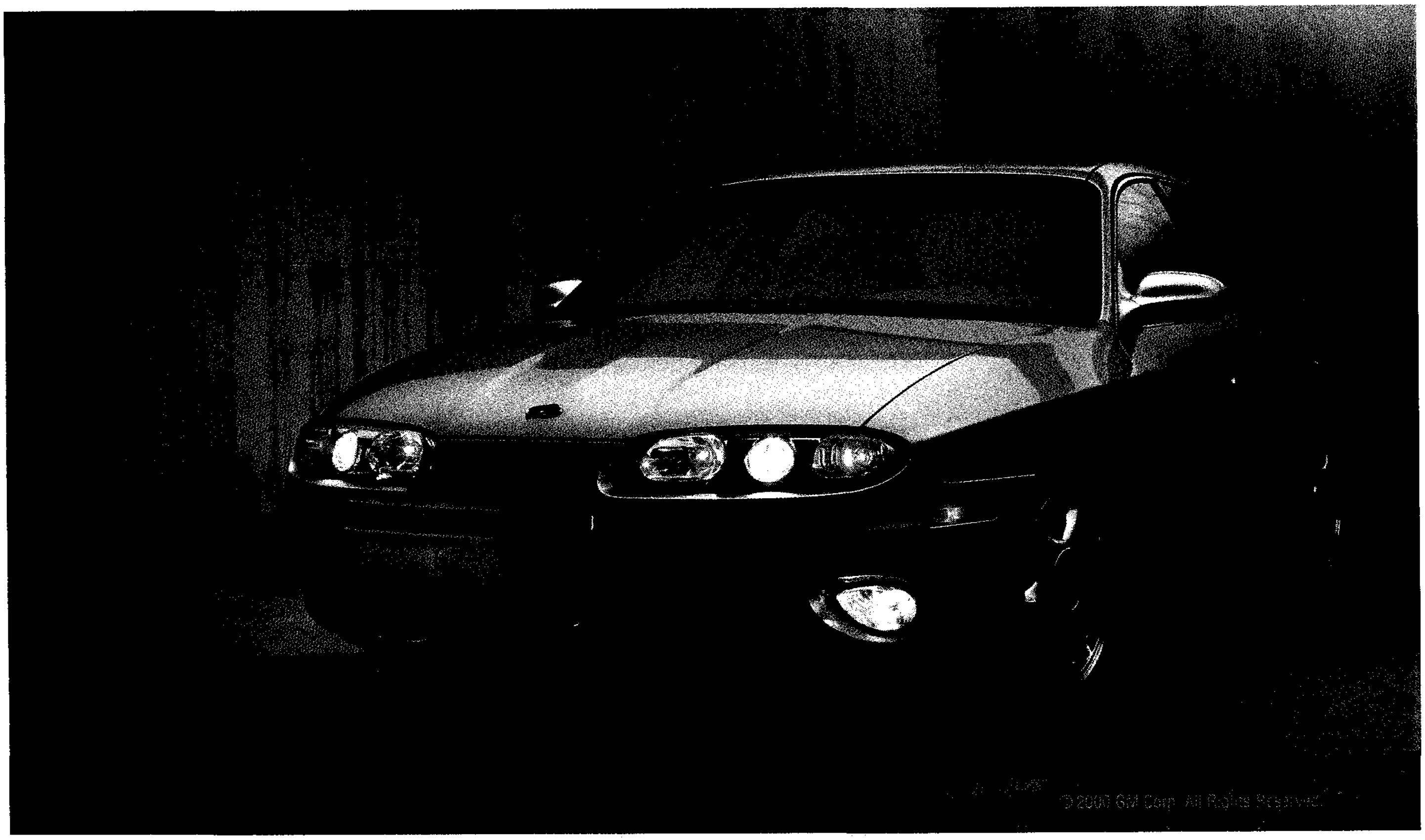
The market's in the toilet, and you have an hour to decide whether to bail on those obscure tech stocks or stick, in the knowledge that what goes down sometimes comes back up. This is no time for sushi. At the new Morton's, just in the shadow of the World Trade Center, you will not suffer some snooty chef's "concept" while emaciated catwomen all around you pick at funny little salads. Maury Povich, Tiger Woods, and Anna Wintour and their ilk regularly converge here for very well-prepared, substantial food—served quickly. After you try the really jumbo shrimp cocktail ($12.95) or the broiled sea scallops wrapped in bacon with apricot chutney ($12.95), discuss how best to devour the competition while sawing into a 14-ounce double-cut filet mignon or a 24-ounce porterhouse ($32.95 each). Yes, there's swordfish and salmon too; so what? For dessert, there's Godiva Hot Chocolate Cake ($9.75), and is this really the day to start depriving yourself of anything?

PIT BARBECUE

PEARSON'S TEXAS BARBECUE
71-04 35TH AVENUE, QUEENS
718-779-7715

In New York, this category is a no-brainer, because there's only one place in the city that actually serves authentic pit barbecue. (Manhattan emissions codes and greasy pit smoke don't play

The entirely new, completely redesigned 2001 Aurora.



The entirely new, completely redesigned 2001 Aurora.
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together well.) After being forced to close its Long Island City location in late 1998, Pearson's Texas Barbecue has found a new home in the rear of a Jackson Heights establishment named Legends, a sports bar. That means lots of locals watching the NCAA tournament, and the Led Zep box set (all four discs!) on the jukebox up front by the bar, but the meat is still great. Brisket, pulled pork, beef and chicken, ribs and sausage are all sold by the pound ($12 to $14), or by the sandwich, stuffed into Portuguese rolls that soak in the sauce nicely ($5.95). Best are the moist brisket and tangy pulled-chicken sandwiches (skip the corn bread). Desserts are brought in from the Little Pie Company and served with a spork.

KOREAN BARBECUE

WOO CHON
8-10 WEST 36TH ST
212-695 0676

“I think part of the reason Americans haven't really got into Korean food yet is that the names are so non-Western,” says comedian and actress Margaret Cho. “There is something in their non-Asian brains that keeps them from remembering how to ask for it.” Somehow, we have never had that problem at Woo Chon; we just order by the full descriptions on the menu. Every table has its own gas-fired grill for preparing the barbecued meats. Try kalbi (short ribs) marinated in a powerful but light mix of soy, garlic, sesame, sugar, and ginger. Actually, the Koreans call it barbecue, but we gringos would call it hot-iron-skillet cooking. Have it with bibimbop—rice and vegetables prepared tableside in a hot stone bowl.

BIRTHDAY CAKES

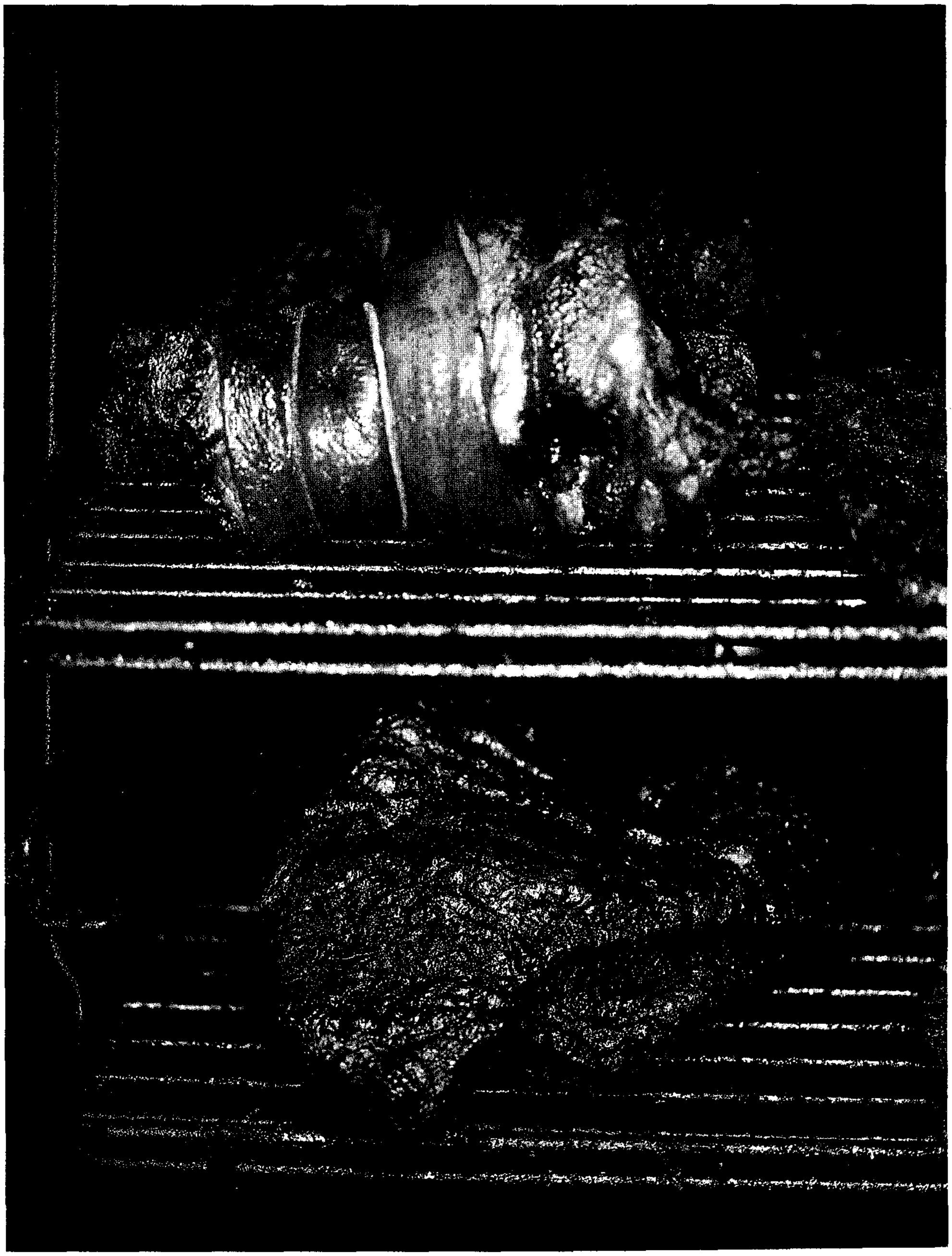
CREATIVE CAKES
400 EAST 74TH STREET
212-794-9811

COLETTE'S CAKES
681 WASHINGTON STREET
212-366-6530

One baker, twelve to fifteen cakes created a week, and 21 years in the same Upper East Side location. That's Creative Cakes, one of the city's premier purveyors of custom desserts. Bill Schutz, the sole baker and proprietor of his two-room shop, makes only chocolate-fudge cake, but he can sculpt just about anything—a guitar? a box of Cheerios?—that strikes the fancy of his celebrity customers, from Cindy Crawford to Conan O'Brien, not to speak of well-heeled hoi polloi. “It's a happy business,” says Schutz, who built a replica of City Hall for the mayor's inauguration. Prices start at $275 for a cake that feeds 25, and Schutz requires three weeks' notice per order.

For flavor options beyond chocolate fudge, as well as sweets that are truly works of art, celebrity-event designer Colin Cowie recommends Colette's Cakes. Owner Colette Peters earned a master's in painting from Pratt and designed for Tiffany for eight years before turning her cake-decorating hobby into a career. “Colette will create anything you envision,” says Cowie. “And her own designs are amazing.” Many of her cakes are detailed portraits; an embroidered chair complete with fringed pillows was re-created for Bette Midler's birthday. Peters's client list includes Whoopi Goldberg, Al Pa-

SMOKIN' // Pork loin and brisket, in the pit at Pearson's Barbecue.



Photograph by Kenneth Chen.

cino, and the crown prince of Greece, and in 1998 she was asked to create edible Christmas decorations for 1600 Pennsylvania Avenue. Her custom cakes start at $8.50 per person, with a minimum of $250. During holiday seasons, order a month in advance.

FORT GREENE RESTAURANTS

CHEZ OSKAR
211 DEKALB AVENUE, BROOKLYN
718-852-6250

CAFÉ LAFAYETTE
99 SOUTH PORTLAND AVENUE, BROOKLYN
718-624-1605

À TABLE
171 LAFAYETTE AVENUE, BROOKLYN
718-935-9121

Two years ago there was nothing, at least not until French photographer and waiter Charles Sorel opened Chez Oskar on Dekalb Avenue. With a jazzed, light-filled interior, delicious, strictly French cooking, and music that shifts without warning from mambo to showtunes to hip-hop, Chez Oskar became the only place to eat in Fort Greene. Manhattan transplants mingled with locals like Rosie Perez, for whom Sorel threw a surprise brunch the morning after her wedding. Now she and her friends congregate at Sorel's new place, Café Lafayette, just a few blocks away, whose bare-bones décor and diverse Francophone dishes like chicken gumbo and Senegalese mafe suit the neighborhood's postcolonial palate. Prices (entrées, $7 to $13.50) are also friendlier than Oskar's ($10 to $19).

And this year, Sorel isn't alone. Local resident Jean-Baptiste Caillet and his wife Kate have opened their country kitchen, À Table, on Lafayette, offering Fort Greene a fresh, southern variety of French with comparable prices (entrées, $10 to $16). "The food is clean and light," says Perez, "and they offer a completely different type of menu. And if you're really, really nice to them, they may offer you something that's not on it." Especially if you're Rosie Perez.

CRÈME BRÛLÉE

LE CIRQUE 2000
455 MADISON AVENUE
212-303-7788

Now that every possible riff on this classic dessert—Earl Grey, ginger, passion-fruit, butterscotch, you name it—

Essentially N.Y.C.

Sometimes, the stomach wants what the stomach wants—go with it. By Christopher Bonanos

CORNED-BEEF SANDWICH	For melt-in-your-mouth corned beef that you can probably digest, and some seriously fine rye bread, the **2nd Avenue Deli** (156 Second Avenue; 212-677-0606) is our fress of choice. For an old-style, hand-sliced, god-there's-a-lot-of-fat-here sandwich, **Katz's Delicatessen** (205 East Houston Street; 212-254-2246) takes the honors.
PICKLE	At **Guss Lower East Side Pickles** (35 Essex Street; 800-252-GUSS), you can sample more than a dozen vinegary, faintly sweet kosher offerings (sour and half-sour, along with pickled tomatoes, olives, kraut . . . even peppers). Stand on line, or order online (www.gusspickles.com).
CHEAP STEAK	Its burgers may be overrrated, but **Jackson Hole** (five Manhattan locations, plus two in Queens) serves a remarkably tasty strip steak. It ain't Peter Luger's, but it's juicy and tender, and for $13.80, you also get a huge salad and fries or potato.
EGG CREAM	Yeah, yeah, no egg, no cream. Just sweetness and light at the **Lexington Candy Shop** (1226 Lexington Avenue, at 83rd Street; 212-288-0057). The seltzer is drawn from an old fountain; sodas are hand-mixed; even the classic dose of U-Bet won't do here—the chocolate syrup is made from scratch.
PEKING DUCK	Crispy skin, tender meat, fresh vegetables, and the entertaining tableside carving ritual all come together at the newly renovated and surprisingly sleek **Peking Duck House LLC** (28 Mott Street; 212-227-1810). And a whole duck, $31, serves three nicely.
SPAGHETTI AND MEATBALLS	At **John's** (302 East 12th Street; 212-475-9531)—not the renowned pizza chain—the sauce is dark, complex, and multitextured, with none of that nasty ketchup quality, and the meatballs are dense, huge, and filler-free.
MANHATTAN CLAM CHOWDER	Maybe creamy New England–style is more popular because it's less offensive when it's lousy. But the tomato-based Manhattan chowder at the **Oyster Bar and Restaurant** (Grand Central Terminal, lower level; 212-490-6650) has nothing to apologize for. Rich in texture, generous with the mollusks, it may convert you—as it did us.

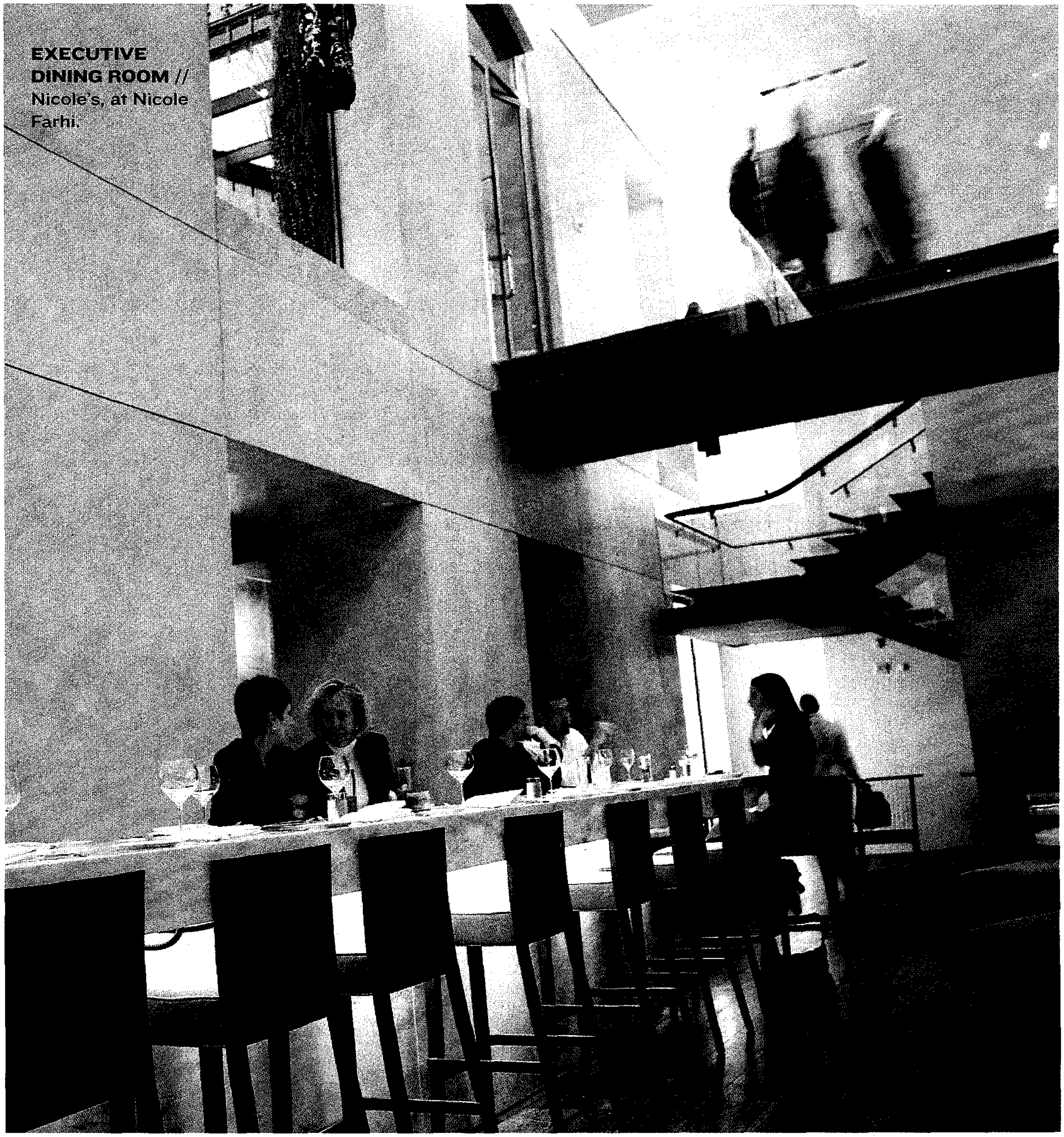
Illustration by Leo Espinosa

has been exhausted, it's time to go back to Le Cirque, where crème brûlée was first made famous. By simply sticking with the basics (vanilla, cream, eggs, and brown sugar), Le Cirque transformed what was originally a homey English pudding into a gold-star standard. The custard is smooth and round on the palate, never pasty or oversweet, but most importantly, it's baked in a saucer shallow enough so you get a proper balance of crunch and cream with each bite. It's worth putting on a tie and jacket and heading over just for dessert, where you can order it at the bar, even if that means suffering the haughty bartender (who seems to believe he still lives in France—where, incidentally, it's impossible to find good crème brûlée).

ALFRESCO MEXICAN

MARGARITA
RED HOOK BALL FIELDS
BAY AND HENRY STREETS, BROOKLYN
NO TELEPHONE

Every Saturday during the warm months, soccer players from Central America gather for league play at the Red Hook ball fields. Ringing the fields are makeshift food carts where Guatemalans, Salvadorans, Nicaraguans, and Mexicans prepare tamales, papusas, taquitos, mango on a stick, and sweet fruit drinks. The food will stand up to the best *fondas* (think Aztec food courts) in the best markets in Mexico. The star of the weekly show is a smiling and pretty Pueblan beauty named Margarita. Her puerco con chile colorado (marinated spiced pork) and carne de res (beef) are served on fresh tortillas with grilled scallions, homemade pico de gallo, and creamy dressing. To eat Margarita's food is to



EXECUTIVE DINING ROOM // Nicole's, at Nicole Farhi.

enter into your own private *cielito lindo* (the old song, which just might be playing on the boom boxes that enliven the scene). Ask for her.

RESTAURANT-IN-A-STORE

NICOLE'S
10 EAST 60TH STREET
212-223-2288

To judge by the profusion of restaurants inside clothing stores, you'd think no greater appetite stimulant exists than confronting yourself, naked and overlit, within the cramped confines of a dressing room. Okay, then, it must be something else. Perhaps it's just a natural extension of the theory that the longer you stay on the premises, the more you'll buy, and a trendy restaurant adds to the theatrical chic of shopping. Designer Nicole Farhi depends on skillful chef Annie Wayte to lure the ladies and gents who lunch (and shop) to Nicole's, the sleek, stylishly minimalist restaurant in the basement of her sprawling clothing-and-housewares boutique. Diners as slim as the stems of the calla lilies gracing their tables consume perfectly composed, impeccably fresh salads that change daily, like the rest of Wayte's Mediterranean-accented, season-driven menu. If all that wardrobe-wrangling has made you work up an appetite for more than well-dressed baby greens and wild mushrooms, try Wayte's signature fish and chips, with its veddy British garnish of mushy peas, or one of her splendid puddings, like the silkily milky crema catalana or lemon surprise. Leave your dressing-room demons for another time.

ON A ROLL // **Brooklyn Diner USA's cheeseburger deluxe.**

CHEESEBURGER

BROOKLYN DINER USA
212 WEST 57TH STREET
212-977-2280

Most discussions of burger greatness begin and end with the beef: It's chuck vs. round vs. sirloin. Not to mention tenderloin. There's also the fat-to-lean ratio and the grind to consider; the thickness of the patty; when to salt; how long to cook it; and, oh, yes, what to cook it in, on, or over. But a burger at its best is a package deal, also known among coffee-shop habitués as a "deluxe," and the apotheosis of that lavish treatment is the bacon cheeseburger deluxe at Brooklyn Diner USA ($11.95). There, attention is doled out equally among the burger's usually undersung bit players. The juicy beef is freshly ground, the patty loosely packed and nicely caramelized, but the bacon—three fat slices that haven't been decomposing all day on the grill—lifts it into a higher dimension of smoky flavor. The melted cheddar is the real thing from Vermont; the pickles are Guss's full sour, from a barrel, not presliced from a can. The whole glorious thing comes together between a properly soft, grill-toasted brioche bun that melds gradually into compliance with the meat. The fries—which elsewhere so often seem like an afterthought—are first-rate, hand-cut thin and crispy, and, along with frizzy spirals of onion rings, are naturally included in the deal. That's what makes it deluxe.

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Photographs: left to right, Robert Wright; Joe Scafuro.

LEATHER-BOUND // Club chair at Depression Modern.

Greater Goods

We hunt, you gather: Today's the day you finally buy the scuba tank. Also those cashmere pants, that DVD changer, those sneakers, that mountain bike . . .

CLUB CHAIR

DEPRESSION MODERN
150 SULLIVAN STREET
212-982-5699

THE PACE COLLECTION
986 MADISON AVENUE
212-535-9616

The club chair has come a long way from the days of Bakelite radios and Erté. Today everyone from Pottery Barn to Portico is doing a version, but if you're searching for the kind of chair you can picture Gloria Swanson sinking into on a thirties movie set, your best bet is Depression Modern. Michael Smith has been in the business for 22 years, surveying estates up and down the East Coast for Deco pieces, which he then restores with frames, springs, and covers. "Matt Lauer's decorator did his whole apartment from us but didn't tell him the source; somehow Matt found us," says Smith. Surely everyone would want to keep this place his or her little secret—Smith's prices are unbeatable: $650 for a velvet club, $750 for leather. "On Saturday, people start lining up as early as 11:15; we open at twelve, and by 12:02 the club chairs are gone," says Howard Becknell, who's been with the store since 1978. Even deep-pocketed celebs like Whoopi Goldberg, Jennifer Lopez, and Luther Vandross have been known to wait in line.

If, however, you're on the prowl for a modern-day rendition, the Pace Collection carries a club designed by Le Cirque 2000 impresario Adam D. Tihany ($4,740 in leather). It's available in the color, fabric, and, in some cases, even the dimensions of your choice—Shaq had one specially fitted for his Bunyanesque frame.

CASHMERE PANTS

TSE
827 MADISON AVENUE
212-472-7790

HENRI BENDEL
712 FIFTH AVENUE
212-247-1100

With the fashion crowd clamoring for exotic materials like python, wild alligator, and ostrich, it's no wonder that cashmere sweaters suddenly seem commonplace. These days, you'd be tempted to think the premium wool was as easy to come by as cotton—it's the fabric of choice for stylish socks, blankets, throw pillows, handbags (what we'd do to have that Fendi one!). Our favorite of these down-home incarnations are knit pull-on pants. Stop rolling your eyes—a pair of cashmere sweats is one of the most practical and soothing garments you'll ever own. TSE's luxurious $550 ones have long been a uniform for downtime in Aspen and a trade secret of the Concorde-to-London-for-the-weekend crowd. As for us, we'll scoop up Henri Bendel's cozy $198 silk-and-cashmere-blend version and use the leftover funds for a plane ticket to test them out.

SCUBA GEAR

PAN AQUA DIVE CENTER
460 WEST 43RD STREET
212-736-3483

LEISURE PRO
42 WEST 18TH STREET
212-645-1234

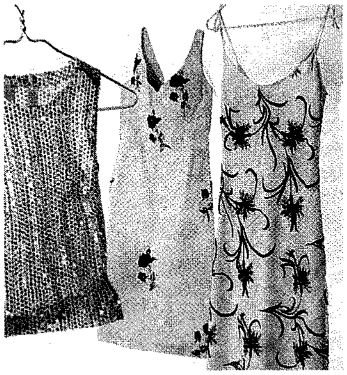
STINGRAY DIVERS
762 GRAND STREET, BROOKLYN
718-384-1280

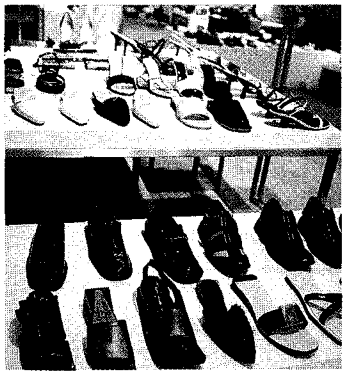
It's just nice to be confident in your breathing ability—especially when you're 100 feet underwater. So you want good scuba gear. And when you consider that getting properly outfitted for diving will cost about as much as a complete set of downhill-skiing equipment, that's just one more reason to find a scuba shop you can trust. Bernie Chowdhury, a co-publisher of the technical diving magazine *Immersed* who has led diving trips to Iceland, Scotland, the Arctic Circle, and the wreck of the *Andrea Doria,* recommends Pan Aqua Dive Center, a large dive shop where he worked in the early nineties. "Pan Aqua's got a very

PHOTOGRAPH BY BRIAN DOBEN

Clothes Encounters

An insider's primer on five popular Manhattan designer stores whose collective motto might be "I can get it for you retail." By Maura Egan





	CO-OP BARNEYS NEW YORK 660 MADISON AVE. 212-826-8900	**JEFFREY NEW YORK** 449 W. 14TH ST. 212-206-1272	**KIRNA ZABÊTE** 96 GREENE ST. 212-941-9656
WHAT'S ON THE RACK	Extensive but well-edited selection by the legendary buying team at Barneys. Basics include an international denim selection (from Helmut Lang dirty jeans to the Japanese graffiti-inspired Evisu label); Kate Spade totes; Katayone Adeli trousers; Tocca frocks; and the avant-garde: A F Vandervorst, Scanlan & Theodore, and rock-and-roll-style leather pieces from Translatio.	High-powered careerwear from Gucci, Jil Sander, and Prada. At six-figure-salary prices, the shoe department is the crown jewel—Christian Louboutin's towering crocodile stilettos; colorful baubles from Fendi, Celine, and Miu Miu; a pair of Dolce & Gabbana beaded denim mules that will set you back $730.	Hipper-than-thou insider selection for globe-trotting-fashion-editor set: items from quirky Brits like Luella Bartley's English schoolgirl skirts, Grab & Mac tech fibers, and Ann-Louise Roswald's fur-covered clogs; a clutch of Lambertson Truex pony-skin bags at luxury-class prices; and cutting-edge designs from Bruce and Olivier Theyskins, as well as Susan Cianciolo's "Do-It-Yourself" denim skirt.
FLOOR STAFF	Friendly but not solicitous, aware of their educated, autonomous shopper, though more helpful than during the high-flying Pressman boys' era.	Kalinsky's southern-hospitality mandate has evolved into a sycophantic staff, with doorman service and shoe-sales assistants who are literally on bended knee, crawling along the carpet to squeeze well-heeled toes into pricey pumps.	Save for an extremely friendly security guard, practically nonexistent. The owners tend to convene near the dressing room to talk shop with the stylists and industry types.
FLOOR PLAN	Two levels of chirping budgie birds and rare tropical fish add to the exotic luxury, but surprisingly unintimidating and user-friendly—racks are labeled with designer names for easy navigation.	The front shoe section is chaotic with boxes, tissue, and stilettoed feet stomping about, but the back clothing area is a calmer oasis, save for the center D.J. booth, where "I Will Survive" serves as the Saturday-afternoon anthem.	Despite the colorful palette—lilac floors, red and yellow display tables, cherry-red staircase—the boutique has a museum feel (you can't afford the pieces on display here), though clothing racks are labeled by designer and the Swedish fish are sold in bulk.
DRESSING-ROOM SKINNY	The eighth-floor dressing room's all-white tunnel feels slightly Kubrickian; boxes of Tic-Tacs lining walls and the slightly illusionistic mirrors add to the fun-house effect.	Deluxe rooms with a swarm of employees ready to fit a jacket or exchange a size and tell you how fabulous you look in that python sheath.	Three-way mirrors and Tony Robbins–inspired mottoes like DON'T BE AFRAID TO SHOP printed on the walls, just in case you were having second thoughts about those purple culottes.
SHOPPER	Upper East Side junior set, grooming for future shopping on lower ready-to-wear floors; European tourists who still believe in the Barneys mystique.	A pit stop between meals at Pastis for fashionable feet that can afford Christian Louboutin's crocodile heels, and the shoe fetishists who love them.	Sartorial surrealists; transcontinental shoppers who know the value of a $200 slashed T-shirt.

Photographs by Joe Scafuro.

knowledgeable staff, with very active divers," says Chowdhury. The store sells top-of-the-line equipment from companies like Oceanic, Scubapro, and SeaQuest, and it's the best in town for beginners, offering classes on technical diving and equipment care; leading trips to Cozumel, Tortola, and the Bahamas every month; and providing all-important repair work. Eileen Hecht, another New Yorker who's been down to the *Andrea Doria* ("the Mount Everest of diving"), echoes Chowdhury's kind words for Pan Aqua and also points to Leisure Pro: "You need to know what you want, because they're not going to teach you, and they don't have as much merchandise—but they have the best prices." Hecht does a lot of technical diving in local waters, which is "a whole different ball game: You have different equipment, you have to know more, and you even have to buy different mixes of air." For this kind of diving, she shops at Stingray Divers. Deep breath now.

POTS, PANS, ETC.

BROADWAY PANHANDLER
477 BROOME STREET
212-966-3434

BLOOMINGDALE'S
1000 THIRD AVENUE
212-705-5906

The right equipment has been known to enhance performance—in the kitchen, that is. Pro and amateur gourmands alike load up on cooking paraphernalia at Broadway Panhandler, which started out as a supplier to the U.S. Army during World War II. Verbena's chef-owner, Diane Forley, counts it among her favorites—it stocks the brands she uses in her restaurant, All-Clad sauté pans and Bourgeat pots. There are also 580 different types of pots, pans, and skillets; helpful salespeople to hold your hand through the selection process; and great discounts. And the Panhandler's *Über*-organized, well-lit interior makes it a pleasure to idle there even for the mere window-shopper.

The aptly named Main Course at Bloomingdale's, complete with "open-air kitchens," has nearly a dozen brands— everything from Calphalon to Le Creuset—and a staff that'll deconstruct high-tech kitchenspeak like *hard-anodized* and *heat-shielded.* Stop by in the evening or on the weekend—it may mean battling the crowds and registering brides, but you'll get to sample some cooking demonstrations and free finger food.

SCOOP **532 BROADWAY; 212-925-2886** **1273–1277 THIRD AVE.; 212-535-5577**	**INTERMIX** **1003 MADISON AVE.; 212-249-7858** **125 FIFTH AVE.; 212-533-9720**
Clothes for celebutants made by their pretty young society friends: Diane Von Furstenberg wrap dresses, Shoshanna slips, and Charlotte Ronson T-shirts, plus Theory, Victor Alfaro, and Earl Jean; Jimmy Choo heels to complete the uniform.	Jam-packed racks of Paul & Joe, Tocca, Tracey Feith slips, Rebecca Taylor, Barbara Bui, Sigerson Morrison shoes, Helmut Lang's dirty denim.
One notoriously prickly salesman who glowers at shoppers who mess with neatly piled sweaters. Other sales assistants are nice enough—when they're not busy flipping through fashion magazines.	On a recent visit, a manager reprimanded floor staff for complaining about one high-maintenance customer; other times, quite pleasant.
Clothes are color-coded, making it convenient for shoppers in search of a pair of black boot-cuts, but there are too many children with potentially sticky hands fingering the merchandise.	Racks congested, making browsing difficult.
Fluorescent office lighting reveals every ugly blemish and unattended child loitering here.	Soft, buttery lighting, but the unflattering mirrors will not delude you when you're checking out your posterior in those tight-fitting trousers.
Hamptons-bound party girls and their underfed publicist friends who like to have cell-phone conversations in dressing rooms.	Those who feel no shame in admitting that they also shop at the Gap.

NEW BROOKLYN BOUTIQUE

BIRD
430 SEVENTH AVENUE, BROOKLYN
718-768-4940

Now that Smith Street, Cobble Hill's bistro-and-boutique corridor, has made *Vogue,* locals have to venture slightly farther afield for authentic outer-borough fashion (minus the stroller gridlock). Park Slope's southern fringe may be the next stylist's haven, as embodied by eight-month-old Bird. This bright, spacious shop, sparsely furnished with stoop-sale antiques and galvanized lamps, manages to straddle this spring's the-lady-or-the-rock-star schizophrenia with edited, on-the-money selections. Perforated leather skirts hang next to Liberty-print shirts; red Ultrasuede pants (sewn by neighbor Alison Ivers) cohabit with Bird's own A-line skirts, made ten at a time out of remnants from the corner fabric store. For spring, co-owners Belle Bensen and Marla Walker are doing shirtdresses in yellow, red, and blue. The only thing not selling are the Indian-print tees—remember them from your undergrad years? Sighs Bensen, "Nobody's psyched about wearing a monster T-shirt."

YARN STORE

THE YARN COMPANY
2274 BROADWAY
212-787-7878

Knitting has long forsaken its grandma-in-glasses rep, as everyone from glamazon Amber Valetta to A-list celebrities like Julia Roberts is toting homemade handiwork to photo shoots and movie sets. Further proof of its hipness quotient? The surging numbers of trendy urbanites who are making the trek uptown to the Yarn Company. The cozy shop's shelves are packed from floor to ceiling with cashmere, linen, and chenille yarns in every shade from icy blue to brilliant hot pink and orange. Owners Julie and Jordana offer private and group classes, which are booked by beginners and experts alike up to three months in advance. Aspiring designers bring in fashion-mag clippings and learn to create their own runway-ready turtlenecks, wraps, and cardigans. The lessons don't end there, either: One $60 class buys you the right to drop by for advice whenever your fetching sweater-to-be looks like it's about to run into a snarl.

HIGH-TECH EVERYTHING

J&R MUSIC AND COMPUTER WORLD
15-33 PARK ROW
212-238-9000

Your needs are simple, really. You're looking for the best price on that amazing new Sony Discman that has 62-hour battery life. And that sweet Pioneer CD recorder that lets you burn your own CDs (cassette-tape mixes are so late-nineties). And that seriously fierce Toshiba 6-Disc DVD changer. Not to mention that FireWire-ready Canon digital camcorder (your iMac DV needs a playmate). Good thing there's one place that can take care of all of your tech-toy needs: J&R, indisputable gearhead mecca. Not only does this megastore's motley range of departments (spread over almost the entire string of storefronts on Park Row, across from City Hall) stock just about every imaginable electronic device in every conceivable category, but J&R often gets the coolest, most cutting-edge stuff weeks before other stores do. That's because this Manhattan institution does such high volume, and cuts consumers such good deals, that tech companies from Apple to Zoom trip all over each other to keep J&R happily stocked. (To do an end run around J&R's madhouse weekend crowds, call 800-221-8180 to get a free copy of the 200-plus-page catalog, or surf jandr.com.)

BABY LINENS

PRATESI
829 MADISON AVENUE
212-288-2315

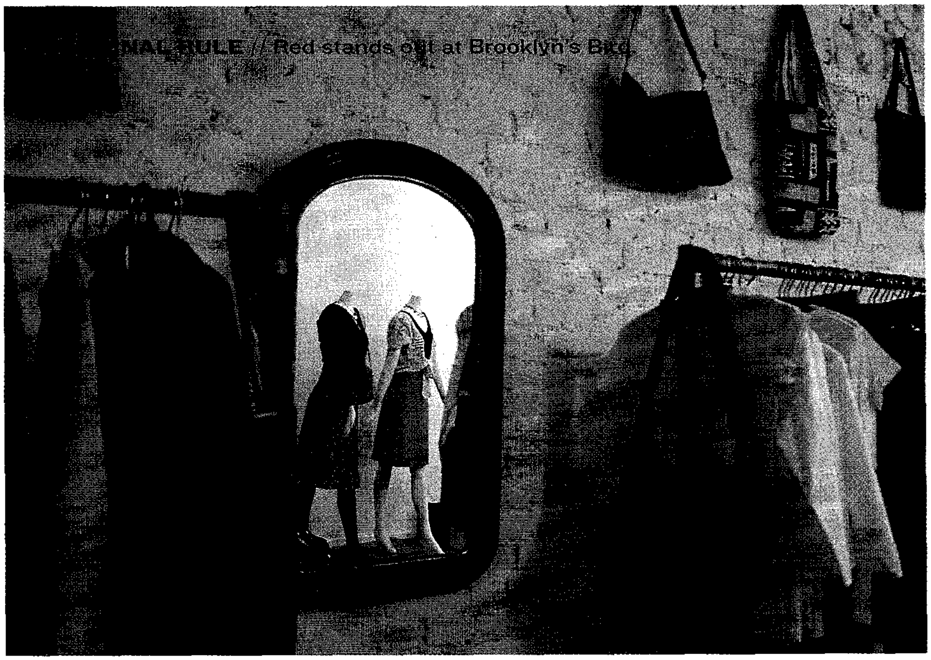
ABC CARPET & HOME
888 BROADWAY
212-473-3000

When it comes to bringing up babies, nothing but the very best will do, especially in their cribs. Infants living *la vida* luxurious snuggle down in 480-thread-count sheets from Pratesi. But for stylish linens at prices that won't preempt baby's college fund, smart parents turn to ABC Carpet & Home. From hand-embroidered dust ruffles made in Zimbabwe by the Gordonsbury Company to unbleached, undyed, 100 percent–natural–fiber sheets from the Purists, ABC has goods that help comfort even the most fractious tot. Flannels, chambray sheets, pillows, and quilts come in simple pastels and gingham prints as well as bright colors and animal patterns. The cozy layout of ABC's children-and-baby-linens section is so welcoming, shoppers of all ages may wish it were nap time.

THRIFT SHOP

DOMSEYS WAREHOUSE OUTLET
431 KENT AVENUE, BROOKLYN
718-384-6000

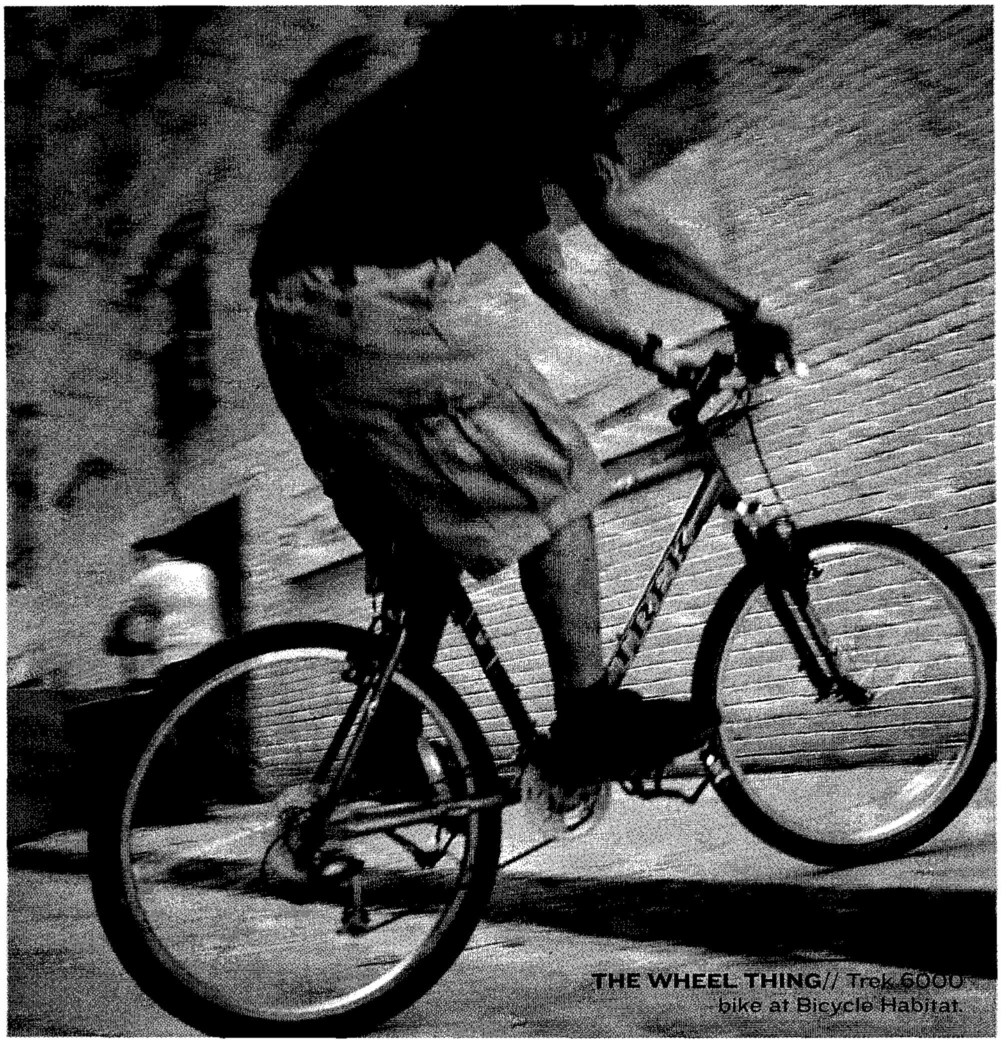
Most seasoned garment hunters know the difference between vintage clothes and used clothes. A vintage shop will sell a great shirt from a bygone era for the same price (or more) as the shirts on the sale rack at Barneys.



NAL RULE // Red stands out at Brooklyn's Bird.

Photograph by Justin O'Neill

A basic thrift store will sell the same shirt for chump change. Hello? Do vintage buffs realize that the clothes are used? That someone probably slept in it, splashed it with condiments, or used it to nurse a pug back from the brink of death? Domseys Warehouse, a 35,000-square-foot behemoth, understands that *vintage* means something different for clothes than for wine. Somewhere in the sea of 350,000 garments there is a slick blue *Starsky and Hutch* leather jacket or a shimmering green blazer. The multilingual staff is especially friendly (which is more than can be said for some of the Manhattan shops) and will happily lead the savvy shopper on the spree of his or her dreams.



THE WHEEL THING// Trek 6000 bike at Bicycle Habitat.

CITY BICYCLE

TREK 6000, AT BICYCLE HABITAT
244 LAFAYETTE STREET
212-431-3315

From the point of view of a pedaler, New York's five boroughs are flat and conveniently concentrated, connected by spectacular bridges affording stunning views. That's why, every day, more than 100,000 New Yorkers defy the motorized competition and take to the streets by bike. The first step to joining the brigade is finding a shop—pick a place close to your home that offers free tune-ups and discounts on maintenance. Some push specifically designed "city bikes," but Martin Drake, a sales manager at Bicycle Habitat, recommends simply swapping a mountain bike's fat, "knobby" tires for skinny "slicks" that make pedaling easier. Mountain bikes are easier to maneuver, their gears are gentler up hills, and their frames are built to head off-road on the weekends. This year's model of choice, Drake says, is the Trek 6000, with a shock-absorbing front-wheel fork and durable, high-quality parts. It's mid-price, at about $530, but add another $90 for the special New York City–edition Kryptonite lock. Plus a (free) second chain to lock down the seat. Oh, and don't forget electrical tape, to make the shiny titanium frame less tempting.

LAST-MINUTE DRESS

MÉNAGE À TROIS
799 MADISON AVENUE, SECOND FLOOR
212-396-2514

It's two weeks and counting to your sister's wedding. With all the frenzy over *her* dress, you haven't thought for a second about yours. Let the couture design trio at Ménage à Trois be fairy godmothers to your frantic Cinderella. Looks start at $750, and range from dupioni-silk dinner suits fit for Le Cirque to smooth-as-glass boot-cut leather pants for downtown divas. But the best part is that the staff works at warp speed. An iridescent silk-taffeta ball gown or bias-cut chiffon slip-dress, with one muslin and two regular fittings, takes two weeks. In a pinch, they can even turn a panicked phone order on Wednesday morning into a simple, perfectly fitted sheath by Friday afternoon. The shop's helpful owners know the ins and outs of frantic partygoing—they'll track down the perfect Sergio Rossis, send you for an updo, and book dinner at the Brasserie without batting an eye.

SUNGLASSES

ROBERT MARC OPTICIANS
575 MADISON AVENUE
212-319-2000

GUCCI
SAKS FIFTH AVENUE
212-753-4000

BOTTEGA VENETA
635 MADISON AVENUE
212-371-5511

Who better than flash-bombed celebrities to give us the skinny on shades? After all, if the only place to hide from the paparazzi is behind dark lenses, you might as well look fabulous. Tom Cruise, Uma Thurman, and Elton John often shield their peepers with handcrafted German Lunor eyewear from Robert Marc ($245–$495). The opulent optician is a star favorite for finding exclusive eyewear like Freuden-Haus and for his own much-coveted line ($295); just ask house-brand customers Kevin Spacey and Chloë Sevigny, or currently wait-listed Bernadette Peters and Christian Campbell.

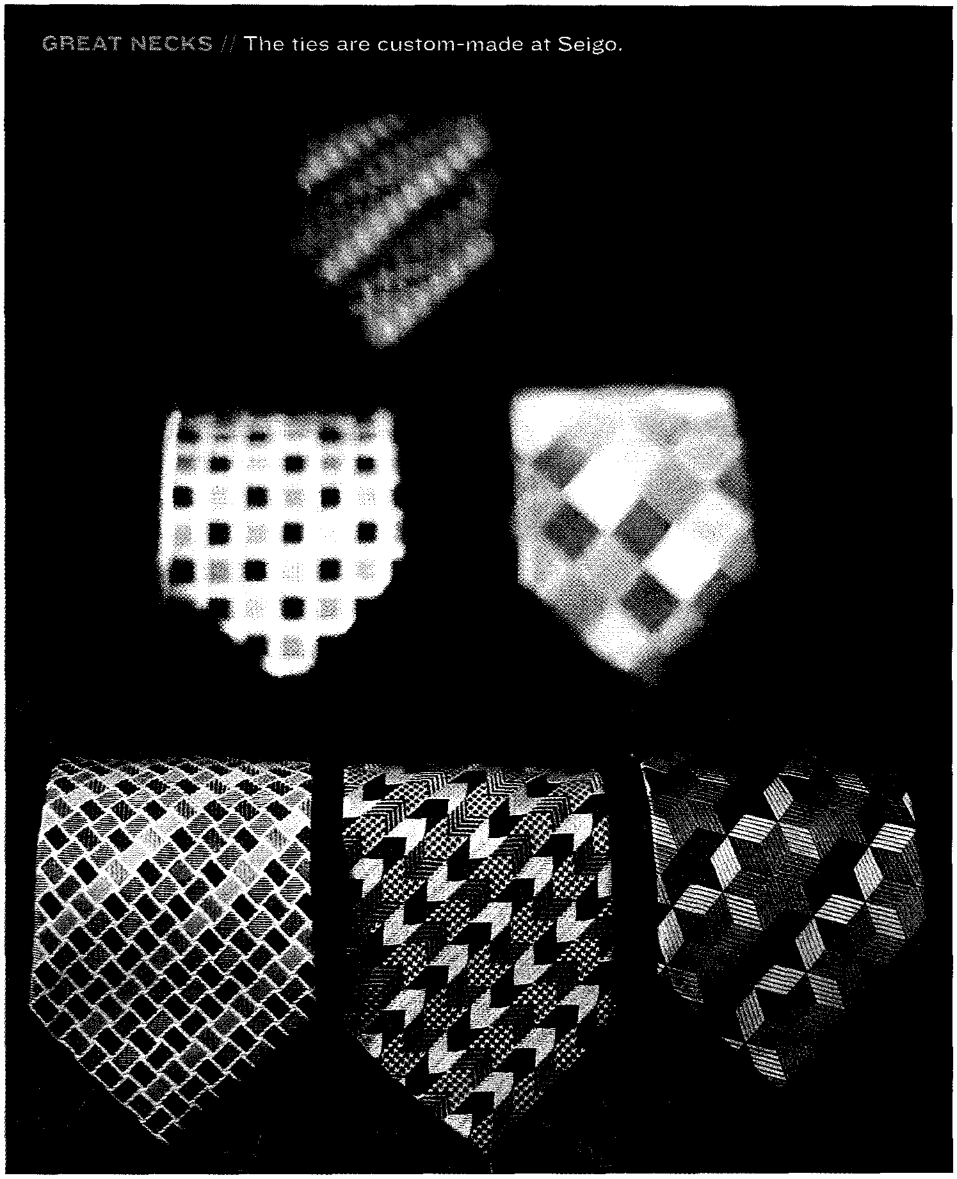
Photograph by Robert Wright.

Hip-hop diva Lauryn Hill owns several styles of Bottega Veneta's funky-fabulous frames ($150–$180), which have also been seen perched upon the noses of John Galliano and Bijou Phillips. Gucci gal Mariah Carey seems to go nowhere without her shiny black I-am-such-a-star eyewear. The sunglasses are a Hollywood craze as well, with Gwyneth Paltrow and Bruce Willis sporting Gucci's trendy silver aviator model.

CUSTOM-MADE TIES

SEIGO
1248 MADISON AVENUE
212-987-0191

Men don't have to resort to ties designed by Jerry Garcia or decorated with hula dancers to get a distinctive look. Seigo Katsuragawa holds the secret to nearly unique neckwear in his tiny but tastefully furnished shop. Seigo, who came to the U.S. from Tokyo twenty years ago to attend FIT, sells ties woven in Japan with looms normally employed in the making of kimonos. Though he has a number of long-running classic patterns like checks and dots, the real traffic here is in limited editions of eight intricately colored and patterned ties (most $80) and the largest selection of bow ties in the city ($45–$50). The designs are colorful variations on classic men's themes, so you'll stand out without sticking out.


GREAT NECKS // The ties are custom-made at Seigo.

SNEAKERS

TRAINING CAMP
25 WEST 45TH STREET
212-840-7842
1079 SIXTH AVENUE
212-921-0203

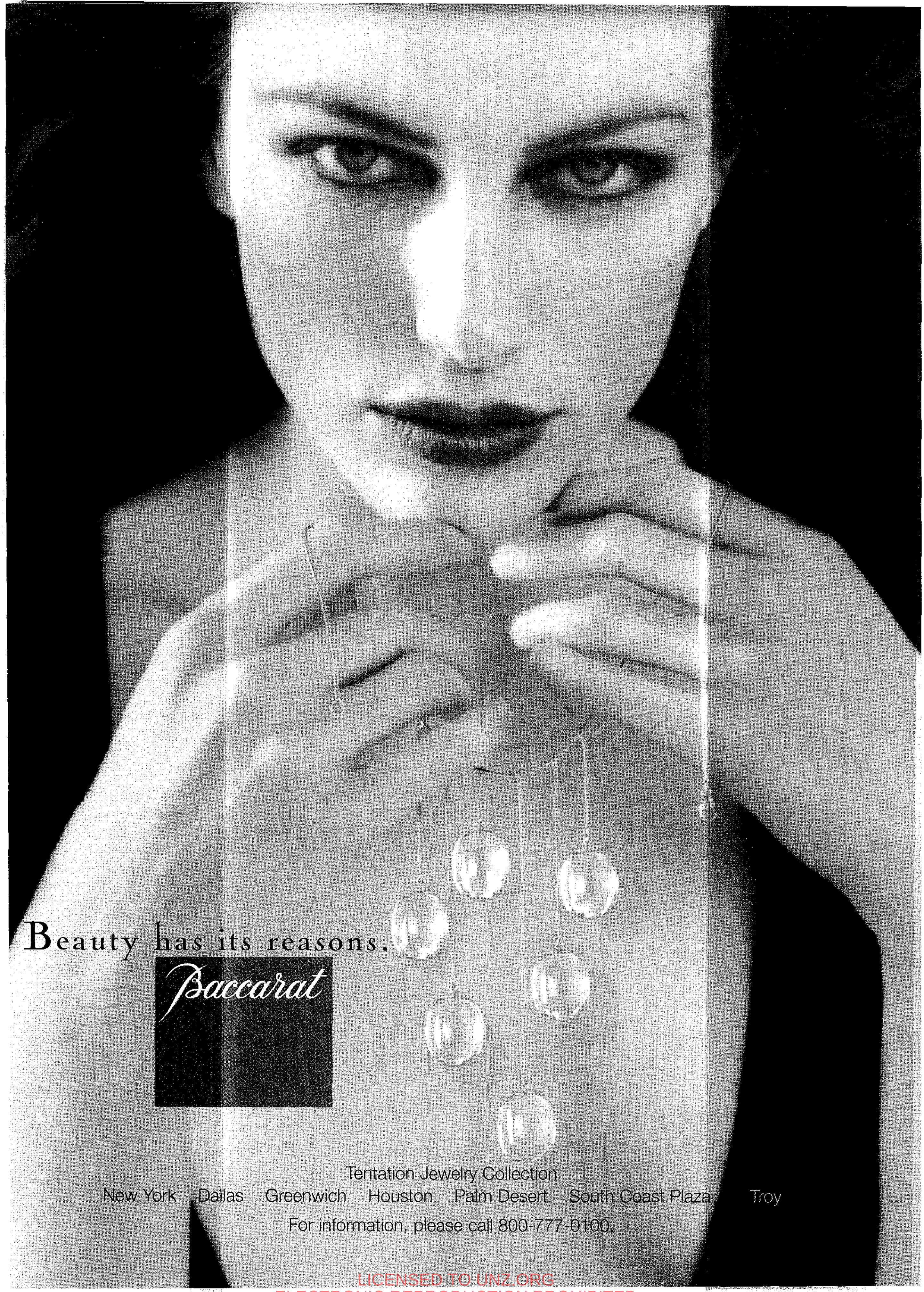
Ghostface Killah, proud owner of more than 100 pairs of Wallabees, is the shoe-obsessed Wu-Tang Clan's most fanatic devotee, and when he needs new sneakers (a frequent occurrence), Ghostface goes to Training Camp: "I just call Udi, and he'll lace me up with the hot new joints, or Uptowns, or whatever I'm feeling like." Udi Avshalom, the store's Israeli-born owner, has been selling shoes since he was 12. "Footwear is my addiction," he claims. "The only thing I like more than footwear is, um, my wife—no, that's a tie—but my kids, my two girls which God just gave me, them I definitely like more." He stocks a wide range of brands and styles for reasonable prices, follows his own instincts, and in the process has gained a large following in the hip-hop world, attracting customers like Puff Daddy, Jay-Z, and Cappadonna, among others. All the major brands are available, as well as old-school Air Jordans and Bo Jacksons, and harder-to-find lines like Avirex, Phat Farm, and Royal Elastics, for prices between $30 and $100.

CUSTOM-MADE LEATHER PANTS

LEATHER ROSE
412 EAST NINTH STREET
212-529-6790

If the risk of PETA protests or the fetishistic gaze of S&M enthusiasts does not frighten you, head to the Leather Rose for custom-made pants. Despite the subterranean shop's heavy-metal mood, the designs are decidedly elegant. South African–born owner Aldo Kleyn boasts, "I grew up with all these animals. I can make you any style, any color of leather known to humanity," as he fans out an endless pile of swatches—lambskin, alligator, black mamba snake, and deer hide. Clients agree, judging from the photo albums documenting smiling customers as they slither into their new second skins, as well as magazine spreads—Lil' Kim in red python leggings, Marilyn Manson in a gold space suit—scattered among the leather cuffs and cowboy hats. With only Kleyn and his wife, Cilia, handcrafting the creations, the wait can be long (up to two months) and the price tag hefty (a pair of boot-cuts starts at $800). But the finished product will last a

Photograph by Kenneth Chen.


Beauty has its reasons.
Baccarat
Tentation Jewelry Collection
New York Dallas Greenwich Houston Palm Desert South Coast Plaza Troy
For information, please call 800-777-0100.

lifetime. Kleyn pulls out a pair of caramel-colored deer-hide tie-up trousers: "I made these for myself eighteen years ago, and they still fit me like a glove."

KITCHEN APPLIANCES

THE CELLAR AT MACY'S
HERALD SQUARE
212-695-4400

AB DRIMMERS HOME APPLIANCES
1608 CONEY ISLAND AVENUE
BROOKLYN
718-338-3500

For the latest kitchen appliances, you could hopscotch from store to store along the open-air electronics mall otherwise known as 14th Street—or just head for the Cellar at Macy's, where everything is under one 40,000-square-foot roof, from Krups coffeemakers and Cuisinart food processors to motorized shoe polishers and attachable jet spas, even electric toothbrushes. And remember the fringe benefits of department-store shopping: great return policies, the chance to earn incentives on your store card, special home sales, and salespeople who acknowledge your existence.

On the other hand, you should also add AB Drimmers to your list. This no-frills, family-run business in the heart of Midwood is probably best known among the nesting cognoscenti for the Viking ranges and Sub-Zero refrigerators it sells to the swells on Park Avenue and Central Park West. But it's also packed with smaller appliances like brushed-metal GE microwaves, Oster blenders, and DeLonghi espresso machines. The folks who work the floor know more about this stuff—a lot more—than you; they'll even tell you what *not* to buy. Best of all, Drimmers's prices put some of its bigger-name Manhattan counterparts to shame—so you can splurge on that ultraluxe, self-cleaning cappuccino machine after all.

INDEPENDENT BOOKSTORE

GOTHAM BOOK MART
& GALLERY
41 WEST 47TH STREET
212-719-4448

We don't want to hear another word about Shakespeare & Company. The much-mourned Upper West Side flagship was a good bookstore, sure, but the clerks were at best distant and at worst pointedly unhelpful. At the Gotham Book Mart, on the other hand, the staff members actually seem to *like* people who read—even if they are more well-read than you. Which is why they can find anything on the shop's shelves, many of which are filled two books deep. For fun, there's a steady supply of books inscribed by the Victorian-out-of-time illustrator Edward Gorey, alias Ogdred Weary, alias Garrod Weedy. Spend a moment in the foyer, which displays memorabilia from book parties and readings held here by the likes of Dylan Thomas and W. H. Auden. This ancient store is strangely placed, smack in the middle of the 47th Street diamond district, which grew up around it. That's appropriate, we say: The Gotham's treasures are no less precious than the neighbors'.

MUSEUM GIFT SHOP

MUSEUM OF AMERICAN FOLK ART
2 LINCOLN SQUARE
212-496-2966

OVEN ON/TOAST COLOR
ON
OFF
LIGHT
MEDIUM
TEMPERATURE
KEEP WARM
200
250
300
350

THE SOUL OF A NEW MACHINE // Small appliances at AB Drimmers in Brooklyn.

Everyone knows about the MOMA Design Store, with its miniature designer chairs and household goods by Alessi, Aalto, and the like. But the ten-year-old shop next door to the Museum of American Folk Art succeeds in a completely different domain. Marie DiManno, the shop's buyer, scours the country to bring genuine contemporary folk art to urban sophisticates. Carved-wood sculptures from Kentucky—slim, gawky characters, from roosters to rock stars—are decorated in loud primary colors. Classic original store signs like DRINK HERE and GOOD EATS, along with Pop Art–y items like bean-can clocks, have become the shop's trendiest sellers. Shaker-style boxes go from $25 to $455. Folk-art collectors, however, may find other items a steal, and there are plenty of reasonably priced gifts. The cutesy signs are $23–$27, and some toys cost just a dollar.

Photograph by Liz Steger.

less *is* more

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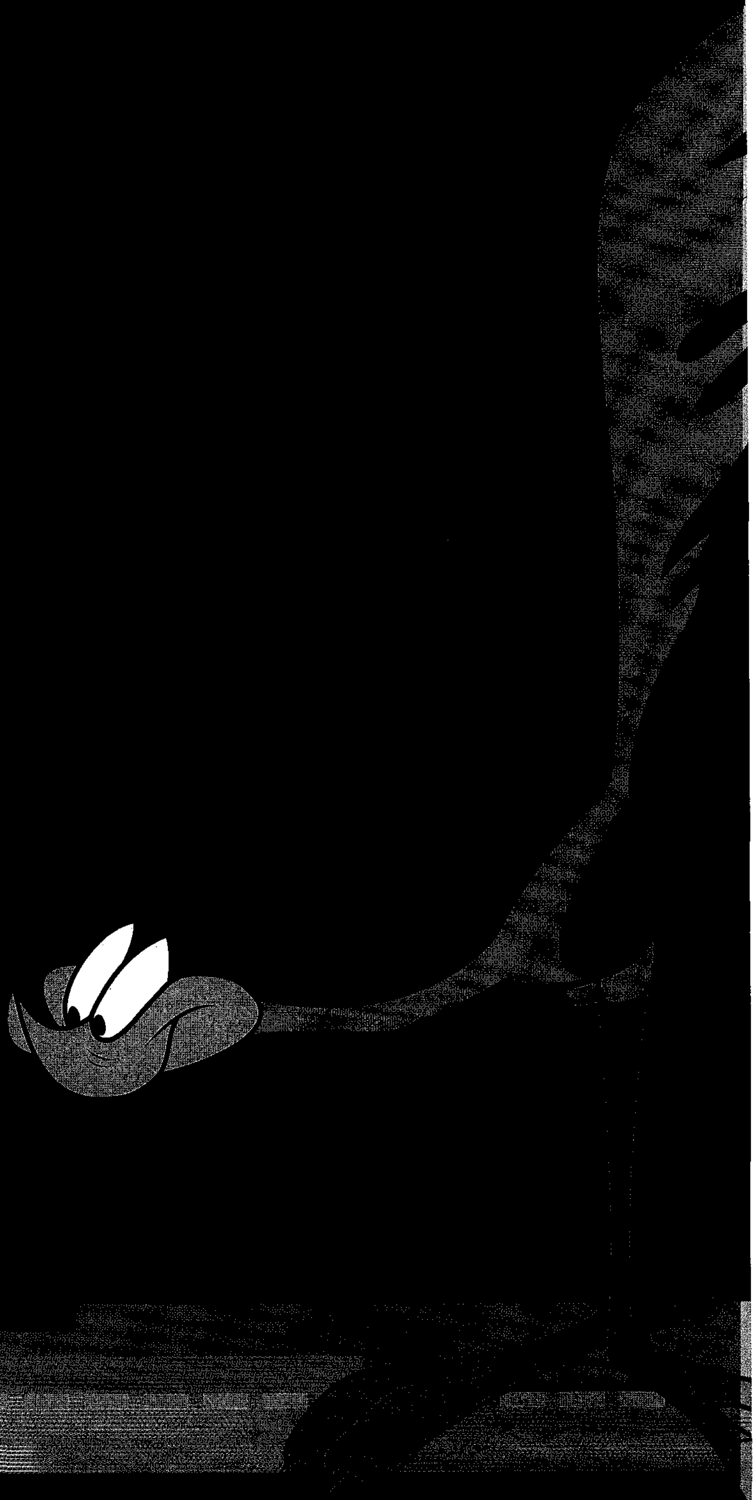

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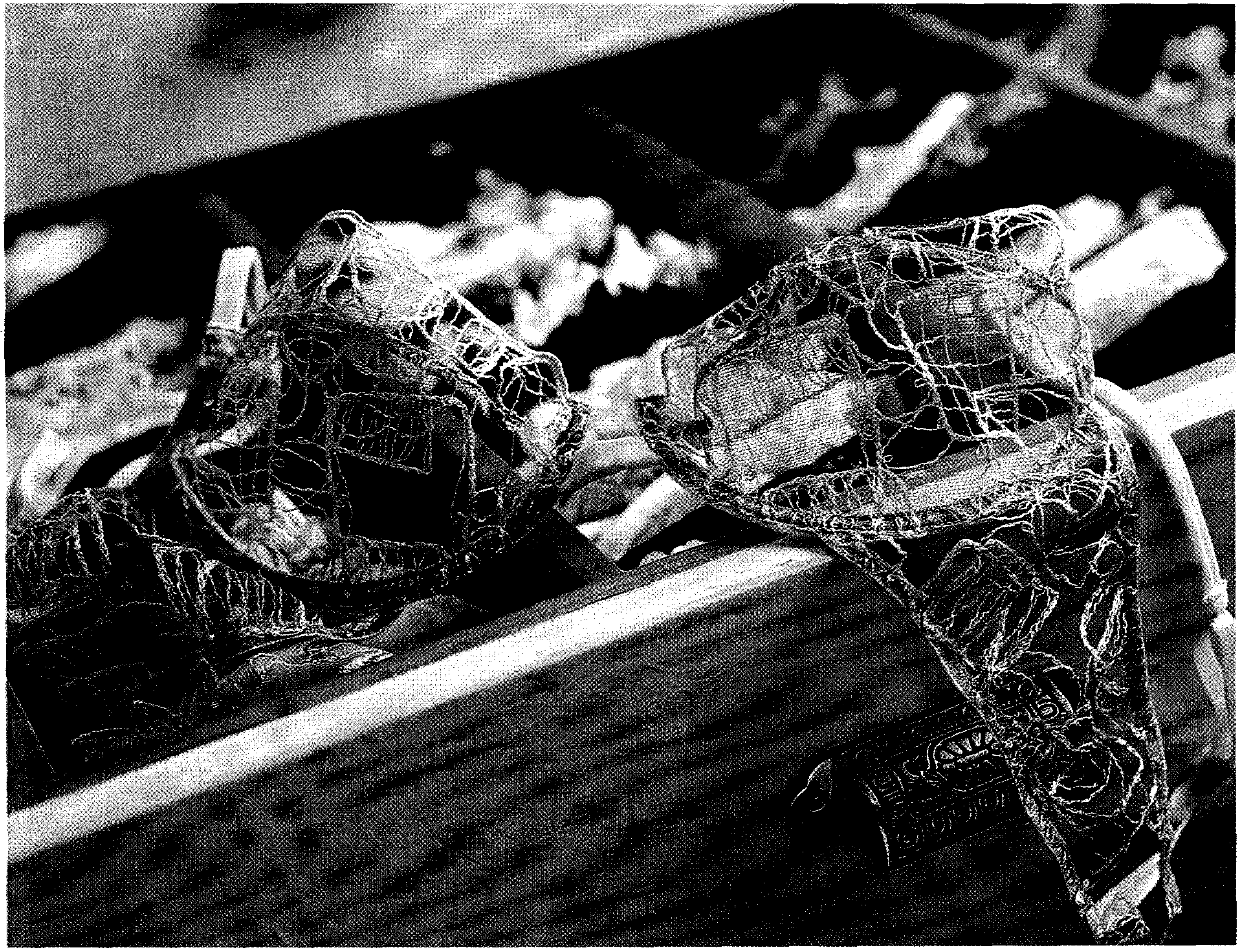

FLIRTY // A brassiere at La Petite Coquette.

SEXY LINGERIE

LA PETITE COQUETTE
51 UNIVERSITY PLACE
212-473-2478

Walking into La Petite Coquette, you'll wonder if you got lost down a side street in Paris. More of a boudoir than a boutique, this store has been selling the sexiest lingerie in the city for more than twenty years. With its spilt-wine-colored carpets, gilded ceilings, and pink velvet chaises, La Petite Coquette's décor is almost as seductive as its merchandise. Almost. Styles range from *Pretty Baby* silks to *Dangerous Liaisons* corsets and garters and include an absolutely unique collection of balconet bras designed under its house label. Truly outrageous pieces include an Andre Sarda bra-and-thong set of sheer netting with chartreuse spider-web embroidery, and a Marvel set with butterfly cups in candy colors.

WEBSITES

NETSETGOODS.COM
DAILYCANDY.COM
STUPID.COM
MADCOOL.COM

Doesn't buying a Gap pocket-T on a Power Mac G4 seem a bit anachronistic? You know, like putting your television set in a huge wooden cabinet? If you think the wizards stayed up late to build more than just a better department store, check out Netsetgoods.com, based on East 18th Street. They may not have everyone in leather, but they do sell timely fashions and trendy collectibles from outside the shopping mall: sleek BluDot furniture, tiny Japanese electronics, Spoon watches, mixes by Deep Dish, and clothes by Ike and Dean, Nova, and e.vil. Plus, their Netset File features interviews with designers like Corey Pak and Malini & Sulaika. For daily style bytes about sample sales, openings, and the like, you can check out DailyCandy by *New York*'s former "Sales and Bargains" editor Dany Levy, with cute illustrations by Ruben Toledo.

For shoppers who care more for New York's flea markets and mom-and-pop stores than its multinational chains, there are still a few Web entrepreneurs who aren't all about the IPO's. Take Gary Apple, who left a career as an L.A. sitcom writer and moved back to New York to found the charming Stupid.com (motto: "A Complete Waste of Perfectly Good Technology"), a sort of clearinghouse for freakish gifts ranging from an Incredible Growing Thumb to a talking BBQ spatula.

"As a kid I used to love reading catalogs," says Apple. "We go to trade shows and ask, 'What's your worst-selling item?' Then we buy in bulk." The results can be remarkable. His most recent pick is a box of twelve pristine Farrah Fawcett heads, untouched since 1977. But the flops can be depressing. "I ordered $1,000 worth of these amazing dog costumes—and I still have about $980 worth left," says Apple. "I even registered dogcostumes.com." And for those who love to rummage through Chinatown, there's always MadCool, the online presence of Mulberry Street's tiny KK Discount Store, complete with a virtual fortune cookie for kids and all sorts of quality sake sets, kites, and stuff.

Photograph by Carina Salvi.

The Internet is turning the media world upside-down. Join us and a few close friends to watch the revolution-in-progress.

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and Financial Columnist, *NEW YORK* Magazine
Brad Grey, Chairman/CEO
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May 3, 2000
Museum of Modern Art
New York, NY

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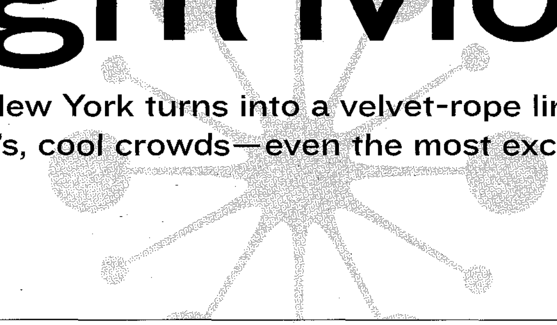
ELECTRONIC REPRODUCTION PROHIBITED

FLY GIRLS Waitresses at Centro-Fly.

Night Moves



Not all of New York turns into a velvet-rope lineup after dark. Where to find daring D.J.'s, cool crowds—even the most exciting after-hours parties.

D.J. NIGHT

**"SUBLIMINAL SESSIONS"
CENTRO-FLY
45 WEST 21ST STREET
212-591-2408**

With its sample "Superstar D.J.'s . . . here we go!" the Chemical Brothers' 1999 hit "Hey Boy, Hey Girl" could very well be the theme song for Centro-Fly's Thursday-night party, "The Subliminal Sessions." Thrown by the owner of the Weehawken, New Jersey–based dance-music label of the same name, "Subliminal" has hosted such turntable royalty as Chicago-house maverick Derrick Carter and the chic French dance duo Cassius since its November 1999 launch. Chalk the weekly presence of big names up to Subliminal Records founder Erick Morillo. "Erick has relationships with D.J.s all over the world," says "Subliminal" resident D.J. Ani Phearce, "and he's able to get them to play in New York." It wasn't always so successful—the original "Subliminal Sessions" had to go on hiatus when its host venue, 19th Street nightspot Champ's, went out of business in 1998. So booting up version 2.0 at Centro-Fly required jogging the collective memory of club kids and bespectacled D.J. obsessives alike. "It was hard at first," admits Phearce, "but now we're getting to the point where we're feeling good about the party again."

DIVE

**HANNAH'S LAVA LOUNGE
923 EIGHTH AVENUE
NO PHONE**

In March, when the owners of the Westerly Cocktail Lounge decided to close up shop after a lifetime of suds-slinging, Hell's Kitchen nearly lost what earlier mayors might have designated and protected as North American–barfly natural habitat. Fortunately, they turned the place over to the daughter of a neighborhood friend who didn't change much besides the name. There's a fresh coat of paint on the stucco walls and a couple of almost-comfortable chairs back by the jukebox, but that's it—no quirky light fixtures or brushed-steel cabinetry. It feels a little less like the end of the line, but it's still not the kind of place where there's a line out front.

NO-FRILLS DANCING

**205 CLUB
205 CHRYSTIE STREET
212-473-5816**

The light show is a desk lamp, the VIP area is made up of whoever's standing closest to the beer-puddled bar, and no one even bothers with a velvet rope. At the 205 Club, there's no draw but the dancing. And at Friday night's hip-hop party, a decidedly unfabulous mix of outer-borough rap aficionados, downtown hipsters, and stoned-to-the-gills rastas forms a gorgeously gyrating mosaic. The soundtrack skews hometown: Native-tongue classics from A Tribe Called Quest and De La Soul, shout-alongs from Ol' Dirty Bastard, and Biggie faves. Every Sunday, "Vintage" serves up retro grooves to a slightly slicker crowd. In keeping with the club's gritty vibe, the rest of 205's weekly schedule is less consistent, so call ahead for details.

AFTER-HOURS ACTION

**"SHELTER"
VINYL
6 HUBERT STREET
212-439-4141**

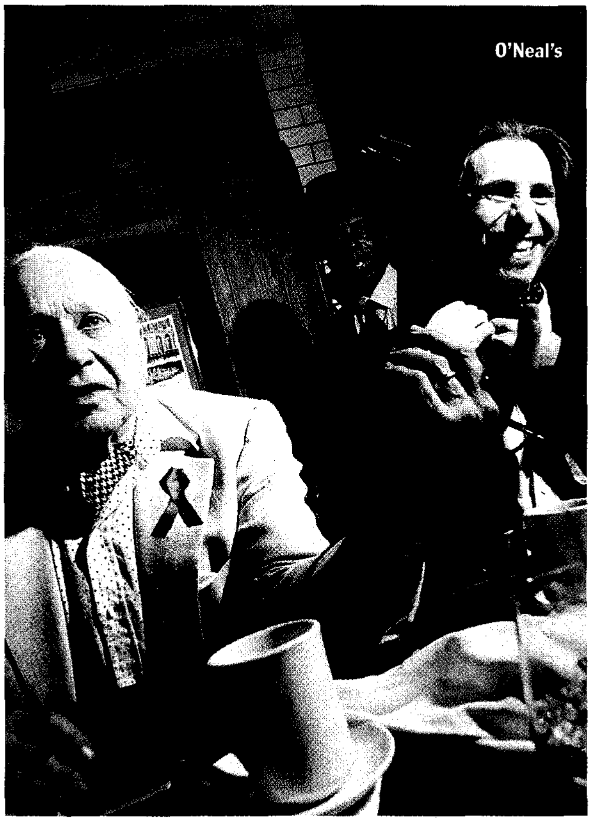
The early-morning bacchanalia of after-hours clubs like Save the Robots is just a memory in Giuliani-era New York. But that doesn't mean the city ever sleeps. At TriBeCa's Vinyl, D.J. Timmy Regisford's sets at the Saturday-night party "Shelter"—genre-defying mixes of Latin jazz, reggae, and Afro-beat—are just heating up at a time when most people are buttering their toast. And they're not only for club kids who can't come down: Regisford's eclecticism is encouraged by what "Shelter" promoter Kevin Hedge calls a "mature and musically educated" crowd. "We've got 66-year-olds out there," Hedge says, and they're dancing in a relaxed environment that's sometimes almost familial. "The late-

PHOTOGRAPH BY BRIAN DOBEN

Curtain Calls

Where to hang after *Kiss Me, Kate* or Mostly Mozart? Try the spots where the artists themselves go. By Tim Hodler and Boris Kachka

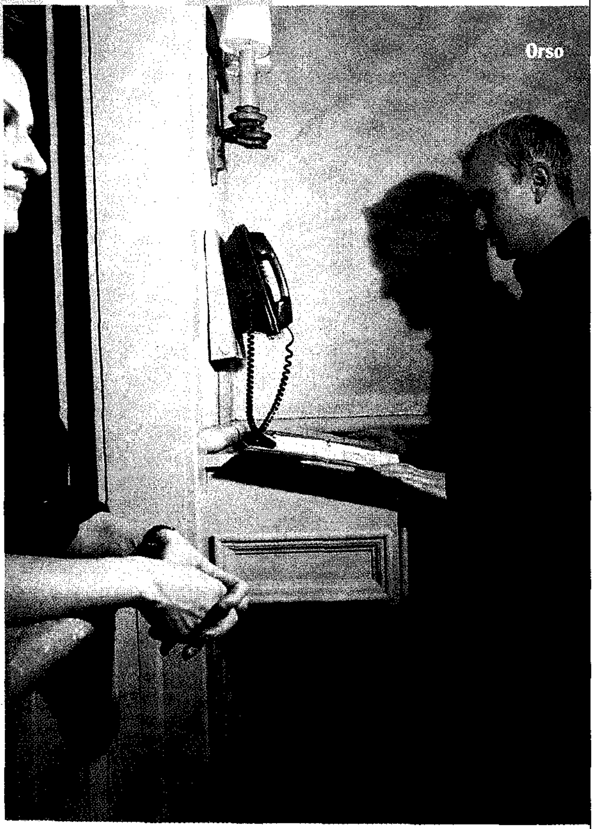
Vico


O'Neal's

Russian Tea Room

	92ND STREET Y	BROOKLYN ACADEMY OF MUSIC	LINCOLN CENTER
WHERE THEY GO	VICO 1302 MADISON AVENUE 212-876-2222	THE ODEON 145 WEST BROADWAY 212-233-0507	O'NEAL'S 49 WEST 64TH STREET 212-787-4663
WHO	Chuck Schumer. Conan O'Brien. WNYC host Leonard Lopate, high-powered analyst Ralph Acampora.	Pina Bausch, Mikhail Baryshnikov.	Luciano Pavarotti, Placido Domingo, Beverly Sills, Wynton Marsalis, Catherine Deneuve.
WHY	Conveniently located light Italian food in a setting that's clubby—even swanky—but not overdone.	There's not much going on around BAM after hours, and the Odeon has a great bar and late-night menu. "They know who you are when you walk in," says Mary Reilly, BAM's director of artist services.	Tradition more than anything else. Founded by actor Patrick O'Neal as the Ginger Man, O'Neal's has been a paparazzi-free hangout for performers since 1964.

Photographs by Kristine Larson



CARNEGIE HALL	BROADWAY
THE RUSSIAN TEA ROOM 150 WEST 57TH STREET 212-974-2111	ORSO 322 WEST 46TH STREET 212-489-7212
Jessye Norman, Anne-Sophie Mutter, Patti LuPone, Bette Midler, José Carreras.	Bebe Neuwirth, Lauren Bacall, Dame Edna, Bernadette Peters, Tom Wopat, Gabriel Byrne, Arthur Miller.
A history of famous diners, roaming plates of caviar, and many shiny distractions.	It's become synonymous with Broadway—without becoming synonymous with autograph hunters. "It's a real homey atmosphere," says manager Bob Campbell. "But not, you know, corn-bread."

night crowd knows each other so well," he continues, "because they see each other every week when the lights come on."

HIP-HOP PARTY

"INDIE 5000"
JOE'S PUB
THE JOSEPH PAPP PUBLIC THEATER
425 LAFAYETTE STREET
212-239-6200

At a time when most of New York's hip-hop events have established names like Funkmaster Flex or Mark Ronson attached to them, there's still at least one party that's true to the genre's anything-goes spirit: "Indie 5000." In fact, everything about the Saturday-night party at Joe's Pub is a departure from the cash-at-all-costs aesthetic that dominates hip-hop, from the music (left-field tracks spun by Company Flow D.J. Mr. Len) to the crowd (music-industry execs, geeky hip-hop enthusiasts, and even A-listers like Harvey Weinstein). "I love the whole early-eighties vibe where you had people like Debbie Harry hanging out with Grandmaster Flash," says promoter Matt Goias. "I think 'Indie 5000' is the closest approximation of that." It's also revived the lost art of live hip-hop, thanks to appearances by Big Daddy Kane, the Queens crew Screwball, and Eminem-in-the-making Paul Barman. At a time when most hip-hop fans are rooting for the major players, "Indie 5000" maintains an underdog sensibility. Which is all any performer can ask for when he steps up to the mike.

WILLIAMSBURG DANCE CLUB

CLUB CIMA
256 GRAND STREET
WILLIAMSBURG, BROOKLYN
718-302-0303

Williamsburg is better known for bars where music is deconstructed than for clubs where it's danced to. But blocks away from Bedford Avenue, the new Bleecker Street, is Club Cima, one of the most bare-bones dance clubs in the city. Located on a bleak strip of Williamsburg's not-yet-gentrified south side, Cima hardly seems inviting at first—the marquee is overbearing, and the entryway is spackled with glitter. Surrounded by ballet-class-style mirrored walls, the wooden dance floor isn't much to look at, either—but Cima hosts some of the most frenzied house-music parties in the city, including "Dance Promise" and "Brooklynite." And the space is nothing if not functional: The dance floor is so imposingly large that the D.J.'s are relegated to virtual anonymity in a tiny, makeshift booth near the back bar. Which is how it should be—the dancers are the real stars.

SEVENTIES-STYLE DANCE PARTY

"TWELVE WEST"
CHEETAH
12 WEST 21ST STREET
1-877-TWELVEWEST

The scene at "Twelve West" is so strange that it restores meaning to the tired, trademarked cliché "Only in New York." Indeed, the mix of people and music at the Tuesday-night house party is so over-the-top—Rolex-wearing homeboys vogue to gospel-tinged house, hipsters sing along with howling divas, and suit-and-tied nine-to-fivers boogie with drag queens—that it's safe to say even New York hasn't seen its like since the seventies. The celebrity sightings are surreal, too—recent guests have included Farrah Fawcett and the R&B duo Ashford and Simpson. "It's about coming to the party and feeling comfortable, whoever you are," explains resident D.J. Nicky Siano, whose stints at Studio 54 and the Gallery give him impeccable seventies credentials. The ecstatic energy of the party is all the more impressive considering that, like the equally utopian house-music party "Body & Soul," "Twelve West" reaches its peak before the midnight hour: It begins at nine and ends at two. " 'Body & Soul' brought it back to the music—it was a groundbreaking party," Siano acknowledges. "Now I just let the inspiration flow through me."

LOUNGE

RELISH
225 WYTHE AVENUE
WILLIAMSBURG, BROOKLYN
718-963-4546

A converted railroad car is the last place you'd look for a swanky lounge. Then again, what would you expect from Williamsburg, where every crumbling façade hides a minimalist interior? The dining room at this lovingly restored fifties diner draws neighborhood hipsters and international personalities like Beth Orton for fittingly highbrow renditions of lowbrow staples like pork chops, meat loaf, and catfish. But the back room—larger than the front and housed in an attached outbuilding—is worth a separate visit. With its plush banquettes, gold-hued walls, and eclectic tunes, it's a perfect spot to sit out the inevitable wait for a table—or just hunker down and try to figure out whether that guy in the gas-station jacket is really a banker by day.

COCKTAIL LOUNGE

PENN TOP BAR AND TERRACE
700 FIFTH AVENUE
212-956-2888, EXT. 3097

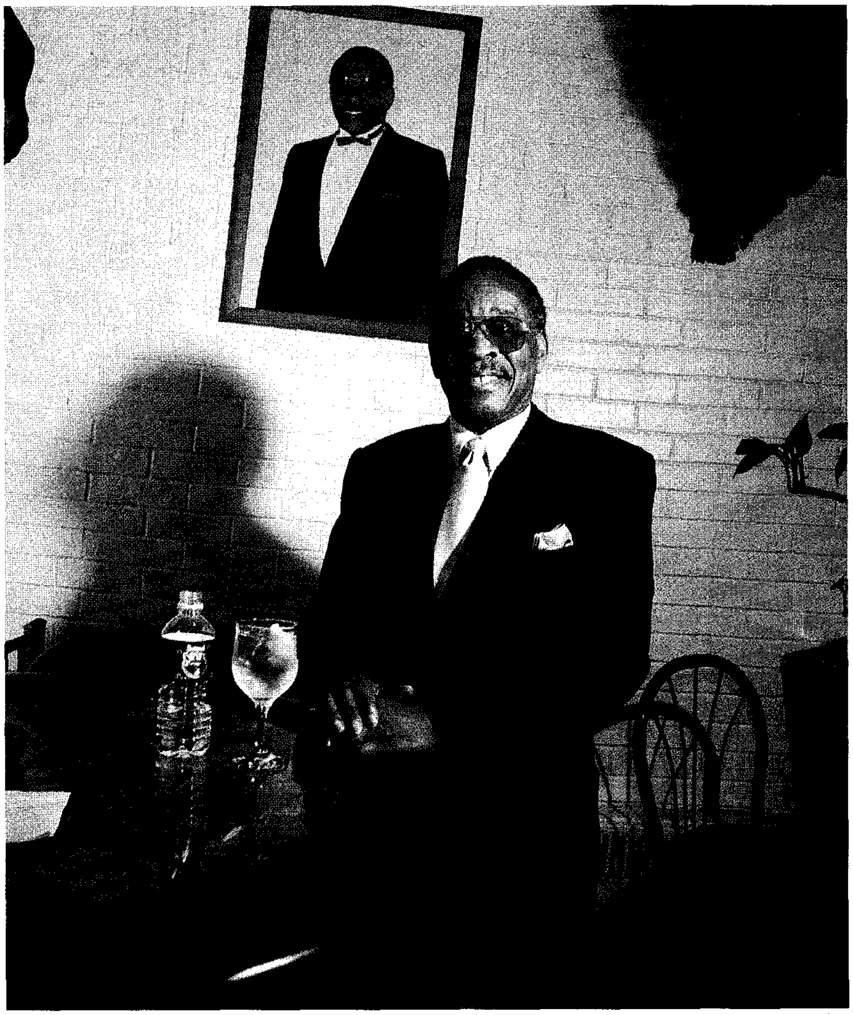
When did midtown bars become the new downtown clubs—hip, barren feeling spaces with waiters whose smiles seem to say, *You'll sit there another ten minutes before I take your order—and you'll like it?* If most such lounges are the mixological equivalent of Ben Affleck, the Penn Top Bar owes more to Jack Nicholson—it projects cool without exerting an ounce of effort. At eye level with the AT&T building, the twenty-third-floor bar draws an expense-account crowd that doesn't exert much effort, either—even if they aren't as cool. The bartenders are pros, the windows are floor-to-ceiling, and during the warmer months, the terrace becomes one of midtown's most scenic cigar spots. And the music is usually familiar (Gipsy Kings), sometimes surprising (Pink Floyd?), but never played so loud that anyone has to scream across the table about how much he's paying for his Hamptons share.

BROOKLYN BAR

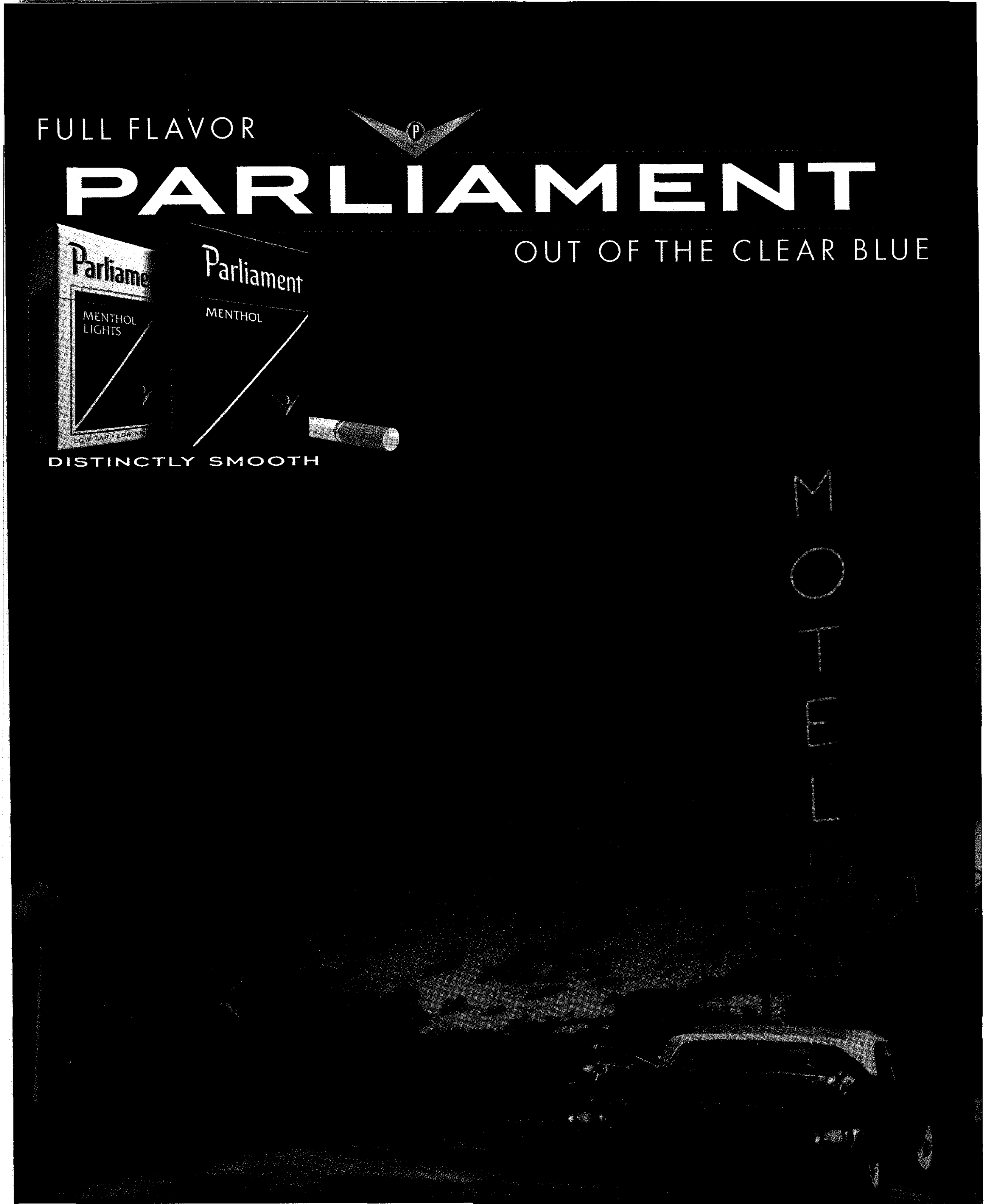
FRANK'S COCKTAIL LOUNGE
660 FULTON AVENUE
FORT GREENE, BROOKLYN
718-625-9339

Frank Perkins has been tending bar on Fulton Avenue for more than 45 years, but that never stops him from welcoming patrons to his eponymous Fort Greene cocktail lounge with a smile, a greeting, and maybe even a plate of chicken wings. He runs a real family business, supported during the neighborhood's rough periods by his wife, Ruby. Now, says Perkins, "she's been able to retire since the bar is doing so well—of course, she's still the boss lady." The other reason for the lounge's longevity is that Perkins doesn't follow fads. "People love the jukebox because all the old guys are in there," he says. "Name anybody, I have it: Sam Cooke,

DRINKING FRANKLY // Frank Perkins of Frank's Cocktail Lounge.



Photograph by Kristine Larsen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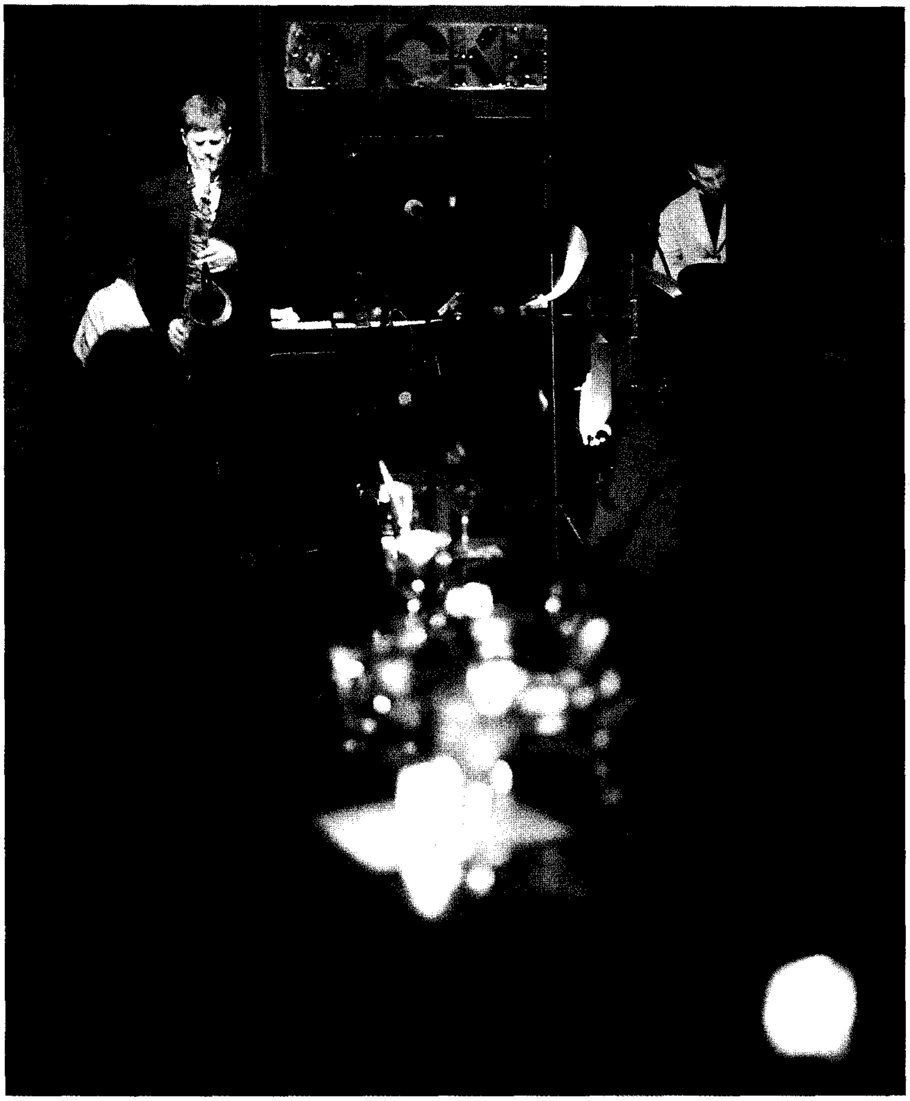
ELECTRONIC REPRODUCTION PROHIBITED

Barry White, B. B. King, the Temptations, Brook Benton, and all the bluesmen." (Longtime regular Lonnie Youngblood performs soulful blues every Thursday.) But Perkins has made at least a few concessions to the new Fort Greene: Club kids flock to the upstairs space on Fridays for "Bang the Party," while celebrities like Mira Sorvino are beginning to book the downstairs for private parties. Frank's got a nod from MTV when rapper Busta Rhymes shot a video there last year—but even that didn't change it much. "They painted the whole place red," Perkins says. "We had to repaint it afterwards."

PARK SLOPE GAY BAR

EXCELSIOR
390 FIFTH AVENUE
718-832-1599

The name may evoke a touristy Times Square medieval-theme pizzeria, but Excelsior is actually a gay-and-lesbian Park Slope watering hole. In fact, there's no theme at all—just an eclectic jukebox (even if it always seems to be blaring Moby's "Natural Blues"), a cozy love nook of an outdoor patio, and a few upscale pretensions that jell with the Slope's gentrifying vibe. It's an unpretentious place where shoulder-to-shoulder neighbors and weekending Manhattanites slurp down Absolut Mandrins and almost equal numbers of gay men and lesbians mingle—a relatively rare sight in New York these days. Late at night, the action veers from casual cocktailing into messier terrain as the walking gets shakier, the dancing gets crazier, and the lips start getting locked. The only things you won't see in the diverse crowd are Prada mini-backpacks and the attitude that usually goes with them—the visitors leave them in Manhattan and the locals tend not to bother.



SMOKE GETS IN YOUR EYES // **Uptown's best new jazz club.**

NEW JAZZ CLUB

SMOKE
2751 BROADWAY
212-864-6662

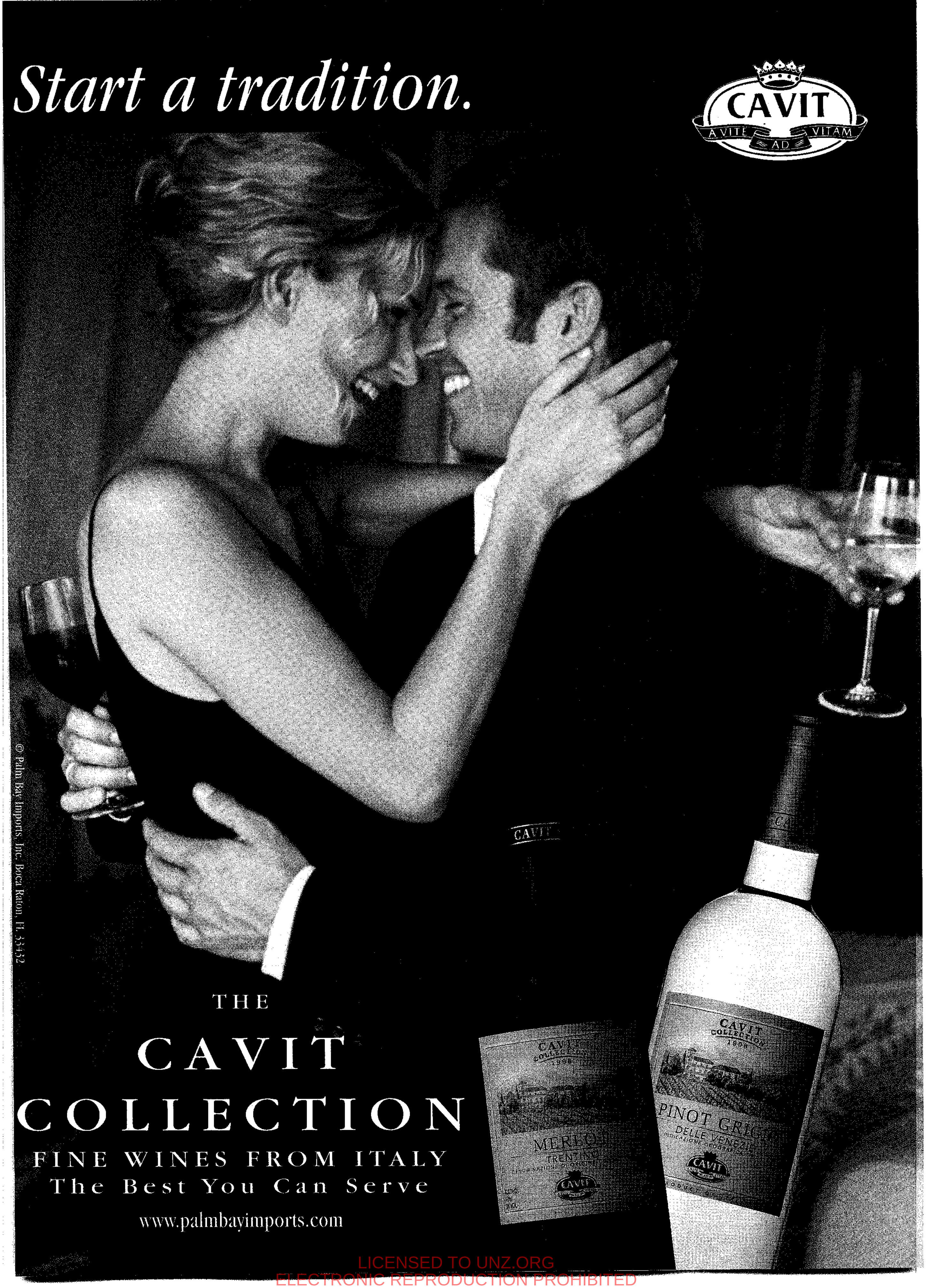
Back in the thirties and forties, Manhattan Valley was a key jazz outpost for the Establishment and rebels alike—Parker, Gillespie, and Monk created bebop at Minton's Playhouse, just off Manhattan Avenue. In recent years, however, the neighborhood's only offering has been subpar student jamming at Augie's, a poor, chessboards-and-exposed-brick excuse for a jazz club that was put out of its misery several years ago. From Augie's ashes last year rose Smoke, which despite its goofy, downmarket name is the first club in years to bring big-name jazz players uptown—without sacrificing too much of its predecessor's unprepossessing atmosphere. April's lineup—Jacky Terrasson, Brad Mehldau, Freddie Hubbard, and Cedar Walton, among others—reads like a month at the Village Vanguard, with a much lower cover and none of the tourist crush you'd find downtown.

WEBSITE

> UNDERGROUNDNYC.COM

When 34-year-old Nestor Delgado started UndergroundNYC.com three years ago, all he wanted to do was put his brother's house-music mixes online. "I found some tapes stuffed back in the closet," he says, "so I pulled them out and put them up online." Then the two brothers started putting together weekly mixes of classic house tracks, and the serious fans started showing up. "I was out of the party scene back then," says Delgado, "but people started e-mailing me, and I found out that this whole scene was out there, but it was barely alive." Since then, UndergroundNYC has become the Web's ground zero for New York's club life. Knowledgeable visitors update listings and contribute to insanely specific discussions on the bulletin board, while megapromoters and producers like Kerri Chandler and John Davis let down their guard—often with embarrassing results. It's essential online guidance, whether you need to know what song "Little Louie" Vega played last Wednesday at 3:15 A.M., where Danny Krivit will be next, or if the Twilo bouncers have been behaving themselves. ■

Photograph by Kenneth Chen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KID STUFF / [illegible]crafted cherishables at the Dinosaur toy store in the East Village

Dinosaur Hill

Small Wonders

With all due respect to Toys 'R' Us and Gymboree, there are stores where craftsmanship and creativity rule and spaces where enchantments prevail.

TOY STORE

DINOSAUR HILL
306 EAST 9TH STREET
212-473-5850

Pamela Pier loves secrets. She loves them so much that she hasn't got a sign above her seventeen-year-old East Village toy shop. "I want people to come upon us and be surprised," she says. Granted, if you're looking down, you may notice the name DINOSAUR HILL spelled out in marbles outside the store, but as with all the wonderful, mostly handcrafted items inside, you need to awaken another sense in order to take it all in. There is nothing Disney, very little plastic, and only a tiny smattering of commercial knickknacks within these walls. An old-fashioned curiosity chest sits by the door, waiting for little hands to reach in and find little worlds. One drawer is filled with what Pier calls "subway sitters," German miniatures that appear to be riding the rails, $4.25 each. Another drawer is cowboy-centric. All manner of marionettes hang from the ceiling. The music shelf has a calypso steel drum, $100, and a harmonica, $9.50. Wind-up metal toys are here in abundance, as are wooden block sets. One particularly fascinating collection, Anchor Blocks, is made from sand, chalk, and linseed oil. These aromatic pieces, which create entire cities, were the childhood playthings for Walter Gropius ($78 to $82 for a set). Don't forget to say hello to day-worker Razzy, the schnoodle (schnauzer poodle), who is, as expected, East Village–friendly.

CLOTHES

SECOND ACT CHILDRENSWEAR
1046 MADISON AVENUE
212-988-2440

TARTINE ET CHOCOLAT
1047 MADISON AVENUE
212-717-2112

Last April, an electrical fire sparked the closing of Second Act, a 37-year-old kidswear consignment shop that has, happily, just reopened. Parents who climb the stairs to the overstuffed space have one of two reactions: They either bolt from claustrophobia, or dig in and find incredible bargains on things that are in perfect condition. Designer clothes are never out of stock. A recent archeological dig unearthed a Sylvia Whyte floral formal abundant with crinoline for $62, Lilly Pulitzer leggings for $9, and a Capezio leotard for $4. Twice a year, owner Joan Blake marks everything down another 30 to 40 percent.

If Second Act were a Gemini, Tartine et Chocolat would be its other face. The gigantic and immaculately arranged French transplant, which opened its New York boutique last October, lives by the philosophy that children are supposed to look like children. That translates into smocked dresses for girls in girly colors and sports motifs for boys. The hallmark of the clothing is fine Egyptian-cotton, hand-stitched detailing, and prep-school styles. Dubbed the Chanel of the children's market, Catherine Painvin's collections are priced accordingly: up to $116 for a dress, $60 for a boy's shirt, $80 for a onesie. Sizes go from infant to size 10.

PLAYGROUND

JUNIPER VALLEY PARK
BETWEEN DRY HARBOR ROAD AND
LUTHERAN AVENUE
MIDDLE VILLAGE, QUEENS

Juniper Valley Park, a heavenly 55-acre enclave surrounded by the manicured micro-lawns of Middle Village, Queens, includes two huge playgrounds, a roller-hockey rink, a running track, seven turf ball fields, one asphalt ball field, ten handball courts, one soccer field, two boccie courts, eight tennis courts, and plenty of room to breathe. "We call it the Central Park of Queens," says borough commish Richard Murphy. Central Park, he might add, without the crowds. Something of a local secret, the playround is in prime condition, parking is always available, and there's never a wait for a swing.

PHOTOGRAPH BY BRIAN DOBEN

With lush rolling hills—the burial ground for the family that farmed these acres a century ago still stands on the park's north side—it's a pretty place for a weekend getaway. By car, take the L.I.E. to the Woodhaven Boulevard Exit, turn right on Woodhaven, and hang a right on Dry Harbor Road, which takes you to the park. Or take the G or R train to Woodhaven, and the Q29 bus to the park.

MUSEUMS

THE BROOKLYN CHILDREN'S MUSEUM
145 BROOKLYN AVENUE
BROOKLYN
718-735-4432

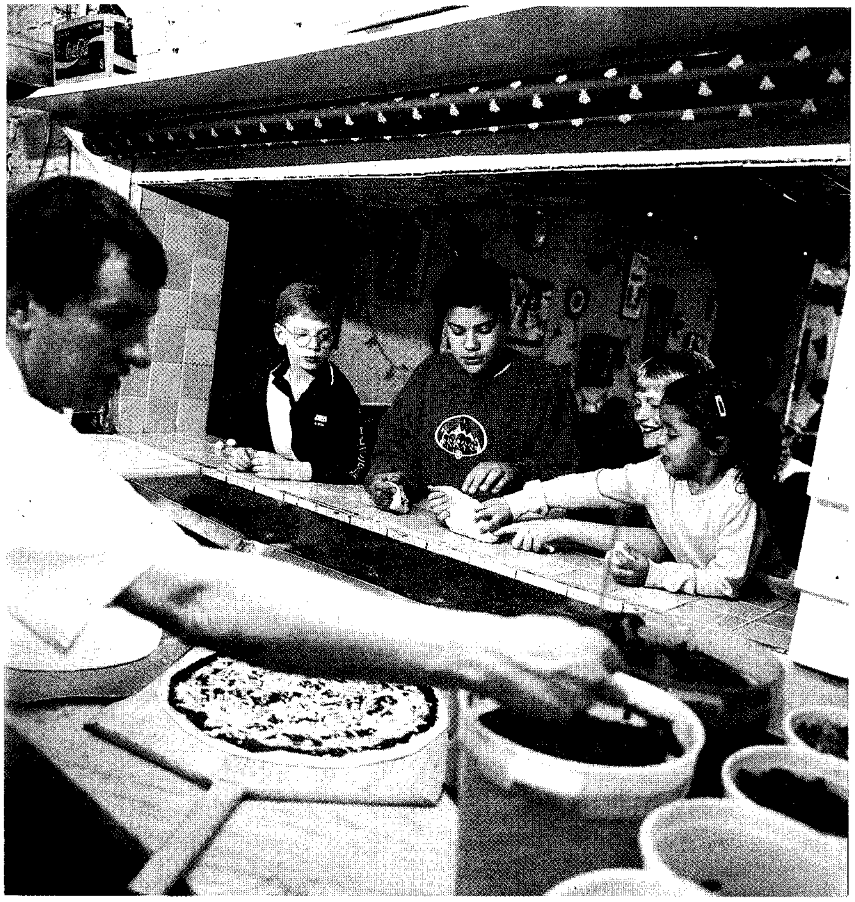
THE CHILDREN'S MUSEUM
OF MANHATTAN
212 WEST 83RD STREET
212-721-1223

THE CHILDREN'S MUSEUM OF THE ARTS
182 LAFAYETTE STREET
212-941-9198

THE ALLEY POND
ENVIRONMENTAL CENTER
228-06 NORTHERN BOULEVARD
DOUGLASTON, QUEENS
718-229-4000

It's tough to beat the crawl-through intestinal tract at the Children's Museum of Manhattan or the bouncy, bouncy, fun, fun room of big plastic balls at the Children's Museum of the Arts. And the wetlands nature trail at the Alley Pond Environmental Center in Douglaston, Queens, is a lush, educational jumble of pathways for the four-foot-tall budding herpetologist in the family. But CMOM is always mobbed, CMA is tiny, and wetlands are a little *too* wet on a rainy day. The Brooklyn Children's Museum triumphs with both indoor and outdoor adventures. The spacious museum offers a rollicking combination of burbling water sluice, snake-handling, informative lectures, and three or four smart traveling exhibits per year that are always good goofy fun: last year's "Global Shoes," with pairs of try-on firefighter boots, hip-waders, and moccasins, set off delighted squeals. Arriving April 15 is "Can You Tell Me How to Get to Sesame Street?" with that little furry red guy. And the free weekend trolley ride from Grand Army Plaza is the closest thing in the five boroughs to the Tomorrowland monorail.

PLAYING WITH FOOD // Two Boots in Park Slope caters to families.



SOCCER GEAR

SOCCER SPORT SUPPLY COMPANY
1745 FIRST AVENUE
212-427-6050

It's no secret that parents and kids have different priorities, especially when it comes to buying sports equipment. Soccer moms want durable jerseys and safe shin guards, while Junior demands style. If anyone can play referee, it's Hermann Doss, who promises to meet the needs of both at his soccer-gear mecca, Soccer Sport Supply. The Doss family has been outfitting players—from grasshoppers to pros—for 67 years, and claims to offer the widest selection of soccer equipment in New York. Kids can choose their shorts, socks, jerseys, cleats, and shin guards from a range of brands including Nike, Adidas, and the house brand, "Doss." The store also carries kid-size soccer balls, hard-to-find international team jerseys, and every soccer-related item imaginable.

ARTS CLASS

HI ART!
310 WEST END AVENUE
212-362-8190

On a beautiful recent Saturday morning, Sean Sutton was meandering though the galleries of the "Painters in Paris" exhibition at the Met. Settling down in front of a Picasso, he took out his well-worn sketch pad and newly sharpened pencils, and went to work. On his daddy's lap: Sean is 2. He's enrolled in an extraordinary class on the visual and performing arts for preschool kids called Hi Art! It's not that her students are any different from any other children, explains Hi Art! founder Cyndie Bellen-Berthézène, a professional opera singer and former modern dancer. It's the early, intensive exposure they get that makes the difference. The 45-minute classes alternate between a West 54th Street studio one week, where kids delve into dance and music as well as art projects, and a gallery or museum the next. Each ten-week course ($425) centers around one piece of music; Sean's class heard Ravel's *L'enfant et les Sortilèges,* interpreted for the toddlers as a story about a boy who got punished for not doing his homework. On that particular museum Saturday, the students (and their parents) were sent looking for things within the music, including the boy's broken toys in Juan Gris's 1913 *Violin and Playing Cards.* Then they chose any piece in the exhibit to draw. "They end up with a sense of art as ongoing," Bellen-Berthézène adds. "This is an *anti*-arts-and-crafts program." The program extends to more sophisticated classes for older children, as well as summer-camp workshops.

FAMILY-FRIENDLY FOOD IN KINGS COUNTY

CINO'S
243 DEKALB AVENUE, BROOKLYN
718-622-9249

TWO BOOTS
514 SECOND STREET, BROOKLYN
718-499-3253

COCO ROCO
392 FIFTH AVENUE, BROOKLYN
718-965-3376

PATOIS
255 SMITH STREET, BROOKLYN
718-855-1535

At Cino's, a throwback red-sauce Italian joint in Fort Greene, when you say that your 4-year-old son wants his ziti plain, you don't need to explain to Sal or Marcello that *plain* means no tomato sauce, no parsley, no *nothing*. And both waiters know without being told to bring the kid's food as soon as it's ready. At Two Boots of Park Slope, the pizza is inferior to the East Village original's, but handing out pizza dough to the restless young is a masterstroke; the warm-weather patio and the alligator ride out front, plus waiters so patient they must be heavily medicated, make the place a staple for Brooklyn families.

When the offspring are ready for something more challenging but still relaxed, head straight to Coco Roco for outstanding rotisserie chicken and intricately seasoned Peruvian food, plus addictive roasted corn kernels called cancha and the ubiquitous but useful crayons-and-butcher-paper diversion. And the cozy Carroll Gardens French bistro Patois deserves kudos for its child-friendly attitude—not to speak of the crowd-pleasing steak-frites—since it doesn't pretend in the least to be a kids' place.

HAIRCUT

TORTOISE & THE HARE
1470 YORK AVENUE
212-472-3399

No matter how much you sugarcoat the enterprise, bribe the subject, or threaten a time-out, getting a young child to sit still for a haircut is a chore. Back in 1995, Joe Panasci decided to lighten parents' load when he opened Tortoise & the Hare, putting highly skilled, fast-moving haircutters in a whimsical fantasy designed by the team that built the scenery for *Phantom* and

Photograph by Scott Jones.

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FREEZE! // Young students at Hi Art! shoot self-portraits, above, and frolic with their teacher, below.

Les Miz with a five-foot-high pocket watch on the back wall. Haircutting stations each have their own TV and VCR, with the volume set to low so kids can zone out or play video games. But it's the stylists, at $22 a head, who really deserve the credit. Christine and Meelo can turn a 3-year-old fusspot into model material before the end of the opening number of *The Lion King.*

SWIM CLASS

ASPHALT GREEN
555 EAST 90TH STREET
212-369-8890

A youngster's first dip can be anxiety-provoking for both parent and child, so the folks at Asphalt Green let the older generation into the pool, too. Easing the introduction is a special "warm-water pool," kept at a soothing 90 degrees, with a mechanical bottom that adjusts to offer the most comfortable depth, from a couple of inches to seven feet. While group lessons, which cost $18 per half-hour, are kept intimate with a swimmer-to-instructor ratio as low as five-to-one, private lessons are available for $40 per half-hour.

DANCE CLASS

STEPS ON BROADWAY
2121 BROADWAY
212-874-2410

Long known for training ballet bigwigs such as Mikhail Baryshnikov, Steps also boasts a comprehensive program for children, whether they aim to be the next prima at American Ballet Theatre or a cardiac surgeon with *great* posture. Daily after-school and Saturday classes for 2- to 18-year-olds are set up for every developmental stage, from Little Steps, Creative Movement, and Pre-dance to Ballet, Modern, Tap, Jazz, and a new Isadora Duncan class. Classes are $540 for a 35-week program from September to June. Steps also has an intensive summer program for 6- to 15-year-olds who want a variation on the Camp Hi-

Photographs by Scott Jones.

awatha theme (two-, four-, or eight-week programs; two-week programs are $240–$480).

MUSIC CLASS

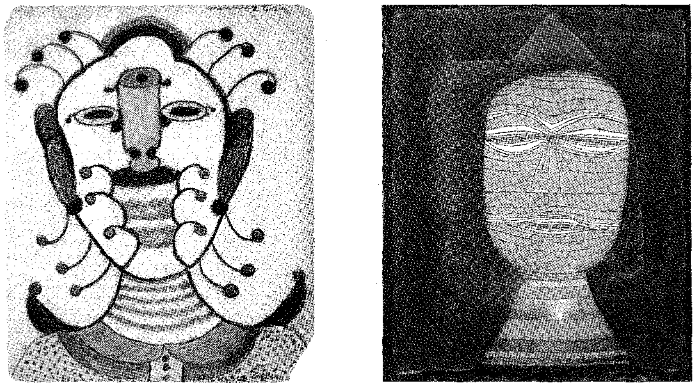
LUCY MOSES SCHOOL FOR MUSIC AND DANCE
129 WEST 67TH STREET
212-501-3360

To be sure, the Juilliard Pre-College Division offers the best musical instruction for children in New York or anywhere else. But what if your young prodigy isn't willing to devote ten hours every Saturday to lessons and classes, or is intimidated by auditioning before a faculty jury (a prerequisite for Juilliard admission)? You could pony up $40–$100 an hour for a private Juilliard teacher, or you could just call the Lucy Moses School for Music and Dance. Toddlers as young as twelve months are welcomed into classes that, geared toward musical self-expression, explore song, rhythm, and movement. By age 4 or 5, kids can enroll in the school's beginner classes for piano, violin, guitar, cello, and ballet; more-advanced classes for instruments ranging from the saxophone to the bass are available for older children. Classes generally run for 30 weeks and range in cost from $265 for introductory lessons to more than $1,000 for more advanced programs.

WEBSITE

URBANBABY.COM

Wired moms and dads love Urbanbaby, an easy-to-use site for parents in the city. Search for a pre-owned baby stroller at the online garage sale, gripe about sleepless nights in the chat groups, check out the list of public places to breast-feed, or seek advice from Urbanbaby's resident OB/GYN, pediatrician, and nutritionist. The site sells products from local stores like Koh's Kids, Bu and the Duck, and the Stork Club and posts profiles of famous citified parents like Nicole Miller, Tama Janowitz, and Planned Parenthood president Gloria Feldt, whose four little grandsons, she admits, kick her butt in Frisbee.



MAKING CHOICES 14 New Exhibitions of Modern Art 1920–60

The Raw and the Cooked

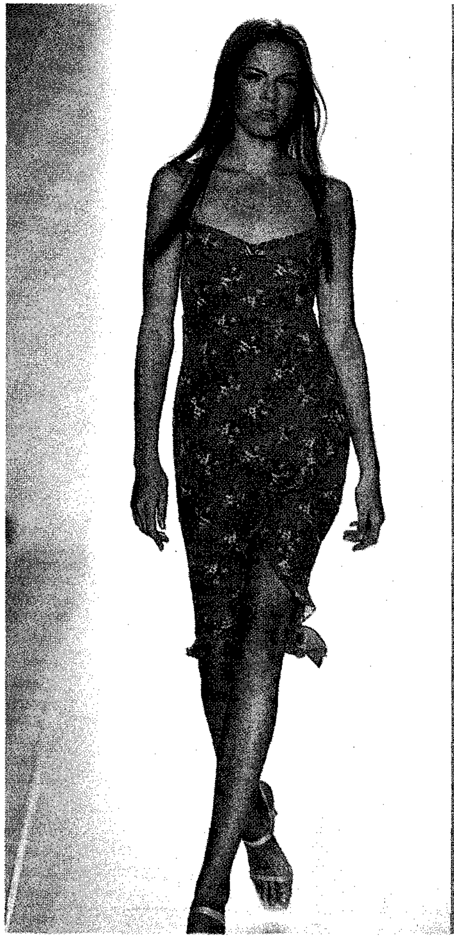
When naive or folk art is brought together with avant-garde art, the results can be surprising. See work by Jean Dubuffet, Paul Klee, and more, in *The Raw and the Cooked,* along with thirteen other unconventional exhibitions, now on view at MoMA.

MoMA The Museum of Modern Art

11 West 53 Street, NY (212)708-9400 www.moma.org Closed Wed.

Left: Minnie Evans. Untitled (*Clown Creature*) c. 1944. Colored crayons and pencil on buff paper. The Museum of Modern Art, New York. Gift of Mrs. Nina Howell Starr. *Right:* Paul Klee. *Actor's Mask.* 1924. Oil on canvas mounted on board. The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection. © 2000 ARS, N.Y./VG Bild-Kunst, Bonn

Made possible by The Starr Foundation. Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith. Additional support provided by the Contemporary Exhibition Fund of The Museum of Modern Art, National Endowment for the Arts, Jerry I. Speyer and Katherine G. Farley, Mrs. Melville Wakeman Hall, and The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Education programs accompanying *MoMA2000* are made possible by Paribas. Interactive environment supported by the Rockefeller Brothers Fund.



Nicole Miller

AMERICANA AT MANHASSET, LONG ISLAND 516.869.[illegible]
BIRMINGHAM, MICHIGAN 248.[illegible]
CHICAGO, OAK STREET 312.[illegible]
KANSAS CITY, KANSAS 913.[illegible]
NEW YORK CITY, MADISON AVENUE 212.[illegible]
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MANICURE/PEDICURE

PIERRE MICHEL
131 EAST 57TH STREET
212-593-1460

JIN SOON NATURAL HAND AND FOOT SPA
56 EAST 4TH STREET
212-473-2047

If you are looking for the perfect, old-school manicure/pedicure, you will be in beauty-parlor heaven at Pierre Michel ($22 for fingers, $45 for toes), where the experience comes complete with ladies who lunch and launch into detail about men who won't commit while Romanian beauticians cluck sympathetically. The service is expert and thorough: Calluses and leathery patches are removed (painlessly) with carrot-peeler-like tools, cuticles are cut, and the polishes last and last. But you'd better want a classic shade—there is no glittery blue applied at Pierre Michel. Every color under the sun, from Chanel orange to Nars purple-black, is there for the choosing at Jin Soon Natural Hand and Foot Spa. Jin Soon Choi branched out from a swinging career as a jet-set manicurist-to-the-stars to open her classy little East Village salon for the rest of us, decorated with rice-paper screens, red silk-shantung pillows and polished stones. Choose from treatments like Essence of Soul (a soak in sea salts and essential oils followed by a scrubbing; hands $15, feet $30), the Balm of Purity (hot-lotion immersion and massage; $20, $40), or Spirit of the Beehive (paraffin-wax treatment; $30, $60). If at all possible, snag an appointment with Jin Soon herself—the staff, while extremely nice, seem somewhat confounded by the complexity of the offerings.

EYEBROW STYLING

ELIZA PETRESCU AT AVON CENTRE
725 FIFTH AVENUE
212-755-2866

ROBYN COSIO AT PETER COPPOLA
746 MADISON AVENUE
212-988-9404

DINAH AGURE AT PIERRE MICHEL
131 EAST 57TH STREET
212-593-1460

Here's good news for fans of Avon's eyebrow czarina, Eliza Petrescu: To ease the eight-month waiting list, Avon recently opened Eliza's Eyes, a boutique dedicated to teaching the other eyebrow sculptors the Petrescu style ($65 per visit). Meanwhile, there's another favorite, bicoastal Robyn Cosio, a makeup artist and eyebrow specialist who spends one week a month at Peter Coppola and charges a mere $50 for the waxing. "It's like an instant face lift," says Cosio, whose client list includes Christina Applegate, Gina Gershon, and Vanessa Redgrave. "There's just something about Robyn," says Lisa Hubbard, senior vice-president at Sotheby's Jewelry, who likes the fact that Cosio is available on both coasts. But book early, as the demand is high. Also keep an eye out for Cosio's upcoming book *The Eyebrow*, a history of styles complete with do-it-yourself tips, due out at the end of May. Attention, men: Tweezing and waxing isn't just for the ladies. "If you're in the business, you have to look good," says one film producer and director, who turns to Dinah Agure, the top hair and eyebrow specialist at Pierre Michel, to control his unruly brows. "Dinah does very good work that looks natural," adds *Star* magazine reporter Bob Hartlein. "I wouldn't go anywhere else" ($65 for the first visit, $35 for monthly maintenance).

MEN'S HAIRSTYLIST

RODNEY CUTLER AT ARROJOCUTLER
115 EAST 57TH STREET
212-308-3838

If you're the kind of the man whose escapades with hair-styling products have made you look more like Claus Van Bulow than like George Clooney, there is professional help on the horizon. Rodney Cutler, owner of the sleek salon bearing his name, is just enough of a guy's guy to put any leery male patron at ease.

PHOTOGRAPH BY BRIAN DOBEN

An Australian football champ, Cutler can move easily from dissecting last night's game to giving easy-to-follow advice to his clientele about how to keep their perfectly formulated coifs in top shape. "Rodney's the only person I'd send my boyfriend to," enthuses a beauty editor at a women's fashion mag. "He makes looking good easy for the average guy." Cutler describes his appeal this way: "Men want to look fashionable, but they also need to feel comfortable. When they come in here they understand they're not going to be all styled up—I don't blow-dry their hair, I just put in a little product, show them how to maintain it, and away they go" (haircut, $80).

YOGA CLASS

JIVAMUKTI YOGA CENTER
404 LAFAYETTE STREET
212-353-0214

The last time yoga was this hot, it was the first century A.D. Nowhere does this statement appear less dubious than at Jivamukti's palatial, three-studio center on the newly swank strip of Lafayette Street directly south of Astor Place. More than a dozen classes (all classes are $15) are taught here each day, yet nearly every one is filled to capacity with men and women of every color, mostly young, often tattooed, always beautiful. But not even the hectic scene at check-in and the one shower per gender can deter us from giving a big Om Shanti to David Life and Sharon Gannon's 13-year-old center, which just blows away the competition in acuity of teachers, beauty of space, and precision of workout. The balance between Jivamukti's interest in raising your spirituality quotient and their passion for making your body look amazing is perfectly struck here, and at some point—Ganesh willing—you'll find that the two actually do go hand in hand. A word to the wise: Newcomers should definitely begin with the small Basic I classes; the acrobatic poses in the open classes will puzzle and, more importantly, hurt you if not first explored in depth under the care of an instructor.

OM SHANTI // Sharon Gannon leads a class at the Jivamukti Yoga Center.

Photograph by Kristine Larsen.

COLORIST

ALEXIS ANTONELLIS AT AKS
694 MADISON AVENUE
212-888-0707

CREIGHTON AT VEGA NYC
36 WEST 17TH STREET, FOURTH FLOOR
212-366-1792

Anyone can go to a famous colorist and pay $400 for highlights—if he or she can squeeze you in between the celebs getting their touch-ups. The real trick is finding someone talented who is on the rise and can give you his or her full attention. A single process with Alexis Antonellis, still a junior colorist at AKS, is only $75–$100 (highlights, $165 to $185), and she creates the kind of natural but brilliant look that has people stopping her clients on the street. She likes to pair pale skin with dark hair, pink tones with strawberry shades, and olive complexions with deeper reds and auburns. But you might want to hurry—Kim Basinger was recently spotted in her chair. For a more casual atmosphere—but equally brilliant color—fashion stylists and acolytes alike flock to Creighton at his Chelsea salon. He's anything but conservative, often using three or four shades on the same head, but don't worry, clients say: He has an uncanny sense of what will look good. Plus, his quirky sense of humor and best-buddy appeal will put even a first-timer at ease (highlights start at $150).

WEIGHT-LOSS GROUP

WEIGHT WATCHERS
THE VILLAGE TEMPLE
33 EAST 12TH STREET
800-651-6000

It's 9:55 on a Wednesday morning at the Village Temple. In the front of the room, a woman stands beneath a Hebrew prayer on the wall, combing her thick white bob and schmoozing about a recent attack of acid reflux. Someone compliments her on her sweater pin and she launches into a spiel on her obsession with antique costume jewelry. Welcome to Weight Watchers, Lenore Schmidt–style. The 69-year-old leader brings her life into every meeting (Wednesdays, 10 to 11 A.M. and 12:15 to 1:15 P.M.), and she expects those longing to drop some pounds, and maybe some baggage, to do the same. She'll be the first to tell stories of sneaking cookies in the shower or internally debating whether to eat a scoop of ice cream after it's fallen from cone to pavement. Such candid discussions—not typical fare at the company that employs a British royal as its figurehead—attract an unlikely mix that includes a Broadway actress, a best-selling author, a soap star, a contingent of Orthodox women, gay lawyers, healers, freelance everythings, and chubby transvestites in full regalia. Ask for a low-fat recipe, and Schmidt will direct you to a cookbook. And when Schmidt asks how you're doing, she doesn't mean whether you lost three pounds this week. She means *how you're doing*. "I'm not a carrot-and-celery leader," says Schmidt, who looks endearingly approachable for a guru. "That's not what they want in the Village."

BLOWOUT

PEDRO SANCHEZ AND DOMINICK PUCCIARELLO AT WARREN TRICOMI
16 WEST 57TH STREET
212-262-8899

ZHANNA LAZAREVA
AT JOHN FREIDA
30 EAST 76TH STREET
212-879-1000

The days of the board-straight blowout are—if the spring fashion layouts are to be believed—on the wane.

COSMETIC SURGE

Looking for lip gloss? Missing mascara? Three top-shelf beauty bazaars on Fifth Avenue promise to keep you stocked for life.

BERGDORF GOODMAN
754 FIFTH AVENUE
212-753-7300

HENRI BENDEL
712 FIFTH AVENUE
212-247-1100

SEPHORA
636 FIFTH AVENUE
212-245-1633

ALL THAT GLITTERS // Tony and Tina cosmetics at Bergdorf Goodman.

A visit to the cosmetics counter can be a harrowing experience—those darkening crescents under your eyes, those sprays of musk from overzealous sales assistants—but Bergdorf Goodman's newly renovated beauty department is guaranteed to be pain-free. With an alabaster chandelier descending from the lobby, frosted-and-etched-glass counters, silver-leaf fixtures, Hybrid Michael George's floral shop, and even coat-check service, the five-month-old department has become an afternoon destination for the ladies-who-lunch. Private treatment rooms allow them to test-drive products, and the Spa to Go section stocks hard-to-find goods from the top resorts—in case you run out of that seaweed mud mask before the next visit to Canyon Ranch. The store also offers exclusives, including John Barrett hair care, Cielo Napa Valley grape-seed products, and the Paris-based skin-care line Yon-Ka. For the pre-botox injection set, there is also a large selection of Tina and Tony and Mister Mascara products.

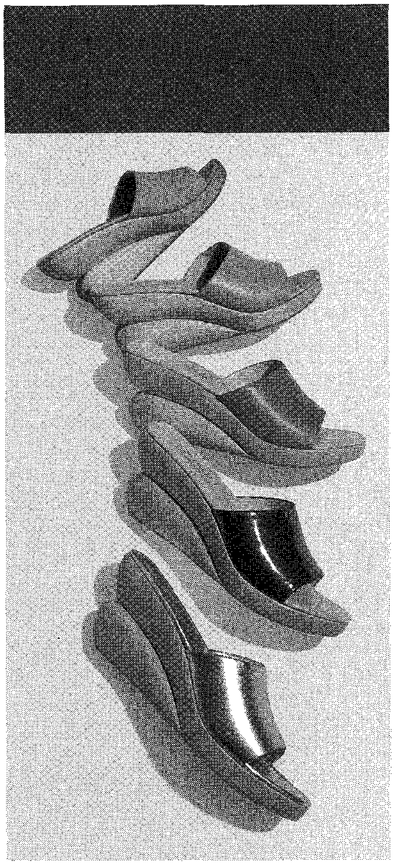
If your taste runs to body glitter and Day-Glo lipstick, head a few blocks south to Henri Bendel. The thumping music—and the counter staff at Laura Mercier, Make Up For Ever, and M.A.C. vying for the clean-scrubbed faces like Canal Street vendors—can overwhelm the casual browser, and a Smashbox makeup consultant suggesting colors according to astrological signs seems a dubious way to discover your ideal lipstick shade. Still, most of the beauticians are experts, offering such insidery tips as applying foundation in downward strokes to prevent clumping, and handing out loads of free samples.

Slightly farther down Fifth, the brand-new Sephora store has about it an unappealing whiff of JFK duty-free shop, with glass shelves stocking hundreds of perfumes, hair accessories stored in supermarket-style bins, and endless aisles of makeup. The service, however, is decidedly more attentive than your standard terminal employee's. There are plenty of fashion brand names (Versace, Club Monaco), stylist standbys (Stila, Lorac), and newcomers (Poppy, Bloom). And if you're looking for that hard-to-find powder-blue lipstick, Sephora's home brand stocks enough for you—and the rest of the circus.

MAURA EGAN

Photograph by Carina Salvi.

PHOTO . ILAN RUBIN



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In their place is a modern take on the big-hair Dynasty styles that we all remember so well (if not fondly). So if you're tempted to take your mousse and hot rollers out of hibernation, consider instead paying a visit to Pedro Sanchez and Dominick Pucciarello at Warren Tricomi. Both stylists are fast, and their work lasts for three to four days—and longevity is, after all, the true test of a great blowout. Pedro specializes in taming even the most frizz-prone locks, while Dominick pumps up the volume by finishing his blow-drys with a roller set for a fuller style ($60). Or try Zhanna Lazareva at John Frieda—the epicenter of frizz-free locks—whose magic touch with the blowdryer manages to give even Bernadette Peters types silky bedroom hair ($55).

CELLULITE TREATMENT

SKIN AND BODY CONTOUR CENTER
1100 MADISON AVENUE
212-737-9604

A significant segment of the female population believes that cellulite is the greatest affliction to hit womankind since the pain of childbirth, and for decades the beauty industry has been seeking its elusive cure with the fervor of a medieval quest. But if New York's beauty cognoscenti—and the FDA—are to be believed, the remedy may finally be available at the Skin and Body Contour Center. The salon offers the most up-to-date version of the vacuum-like endermologie machine: Cello M6, approved by the FDA for circumference reduction. It not only has more powerful suction than the older gizmo, and separate settings for loose skin, body contouring, and the dreaded cellulite, but it also exfoliates the skin, adding to a smoother appearance. Perhaps its most important advantage is that it works in half the time of regular endermologie treatments—the recommended regimen is twice weekly for seven weeks rather than the usual sixteen, which means that you could actually be beach-ready by this summer ($105 per session).

FACIAL

YASMINE D'JERRADINE
30 EAST 60TH STREET
212-588-1771

COMPLETELY BARE
764 MADISON AVENUE
212-717-9300

DORIT BAXTER DAY SPA
47 WEST 57TH STREET, THIRD FLOOR
212-371-4542

Oxygen, vitamin C, remodeling, laser lift . . . choosing among the litany of facials available today can produce enough stress to make you break out. Do you want skin that is cleansed but not toned? Nutrified but not exfoliated? Fortunately, a couple of spas have devised facial regimens that actually combine two procedures. Perennial champ Yasmine D'Jerradine does a double-header toning, beginning with one of

THEY RUB YOU VERY MUCH

Shoulders in knots from that heavy Vuitton bag? The strong but capable hands of a top-notch masseur may be the ultimate luxury cure.

DIG IN // Ivete Martins give
massage at Bliss 5

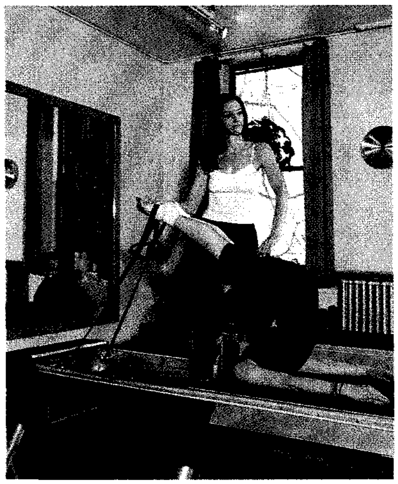
Finding a perfect stranger who makes you want to strip and be touched can be challenging, but the rewards are well worth it, especially if you know where to look: Everything at the new Bliss57 (19 East 57th Street; 212-219-8970; $100) reeks of luxury, status, and style—from its home in the LVMH building to the long-stemmed peach ranunculuses elegantly arranged in sculptural glass vases floating around the lobby—in that distinctive Bliss lots-of-fun-for-lots-of-money kind of way. But nothing, not even the most amazing shower in the world, could make a less-than-expert massage seem truly outstanding. Fortunately, Bliss is not all polish and bite-size blondies (which are served, weirdly, with lemonade, cheese and crackers, and booze in the waiting room): Bliss57 boasts the talents of Ivete Martins—a world-class practitioner of "Blissage," which felt an awful lot like Swedish to me (and was, in fact a combination of Swedish and Shiatsu)—who was trained at the Ivaldo Bertazolli in her hometown, São Paulo, Brazil, and at the Esalen Institute in California.

Another elegant grandmotherly type whose gifted hands we heartily recommend is Betsey Leohner, who trained at the Swedish Institute here in Manhattan but says she learns more all the time by getting lots of massages, so she can keep up to date on touches and techniques. While she has private clients who get rubbed down in their own homes ($90) or in hers ($70), Leohner can be found administering her masterly deep-tissue massage at the Peninsula Spa (700 Fifth Avenue, at 55th Street; 212-903-3910; $110), where she has worked for a decade. It costs a touch more there, but then you get to enjoy the softest robes imaginable, a sauna, heated massage tables, and all the fruit and tea you can consume without embarrassing yourself.

Younger but no less gifted is the lovely Susanna Green (917-333-8731; $100–$200), who trained at both the Swedish and the Ohashi institutes. She is not affiliated with a fancy spa, partly because she's always running around to various movie and television sets—Green is the regular masseuse at *Saturday Night Live*, and her clients include plenty of celebs (Madonna, Jennifer Lopez). But don't let that stop you. Green is just as happy to visit the homes of civilians.

Ariel Levy

Photographs by Robert Wright.



QUITE A STRETCH // Brooke Siler and client at re:AB Pilates.

the most thorough electronic muscle-stimulation treatments around and finishing with a mask of pure collagen ($120). Though hair removal is the specialty, Completely Bare offers a one-two punch called the power peel: A half-hour microdermabrasion to remove tired skin and an hour-long electronic "techno lift" to perk up sagging muscles leave the skin radiant ($150). And for the active set, Dorit Baxter offers a terrific sports facial geared to athletic types (warm mint-tea solution softens bumps, and a mask of cod-liver oil, thyme, and kaolin helps reduce impurities and minimizes pores), which she pairs with a fruit-enzyme peel ($85).

PILATES CLASS

RE:AB
33 BLEECKER STREET
212-420-9111

TRIBECA BODYWORKS
177 DUANE STREET
212-625-0777

Though re:AB ($20 mat class, $75 private) is co-owned by model Michele Hicks, this top-notch Pilates studio fosters a surprisingly un-modish atmosphere. Sure, the locker rooms are sprinkled with Mario Badescu skin products (at least in the ones marked "Goddesses" and "Divas"), but there is no attitude and no intimidation factor. Instead, people of all experience levels and body types are welcomed with open, well-muscled arms into this sparkling-clean haven of health. You'll find a similarly laid-back vibe, albeit in a much larger space, at Tribeca Bodyworks ($20 mat class, $67.60 pri-

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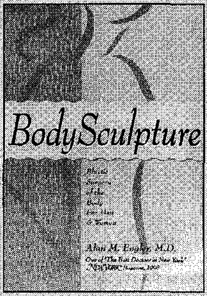

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vate). But just because there are no drill-sergeants and few snoots at these studios, don't think you won't leave aching, exhausted, and that much closer to a body you can disrobe with glee. Everywhere you look you'll see people smiling through their sweat—or are those tears?

SHAVE

LEV ZAVUROV AT PAUL MOLÉ
1031 LEXINGTON AVENUE
212-535-8461

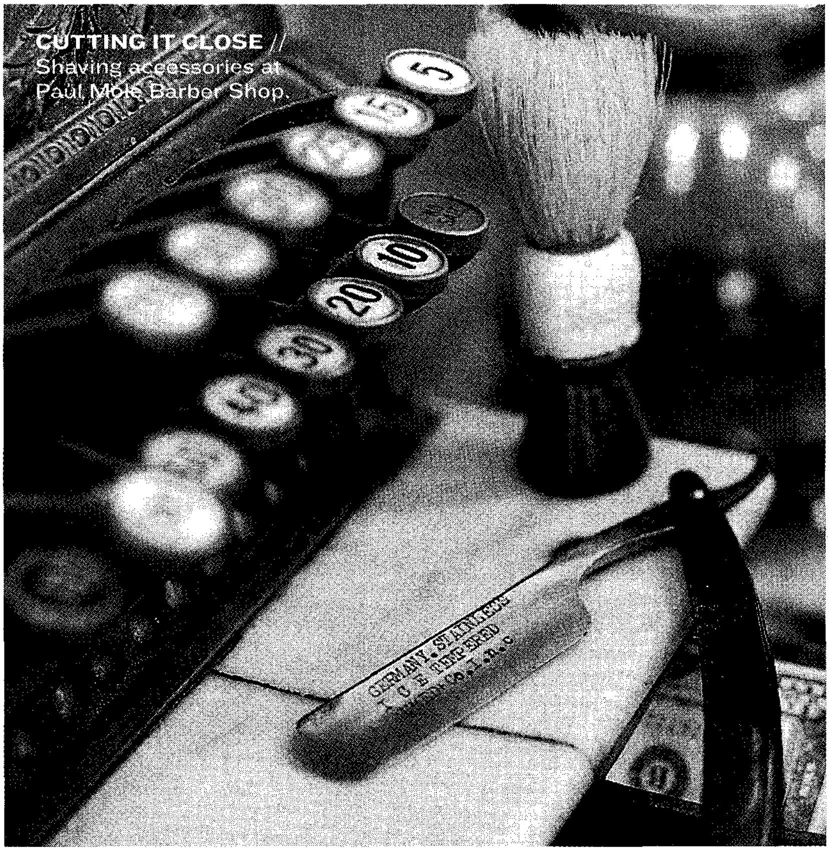
Perhaps most men have contempt for the subtle art of shaving because they tangle every morning with their own Gillette Mach3. But as anyone who has been shaved by a pro will tell you, a good barber shave is to a man what a facial is to a woman. It's a restorative: a bit of necessary, even luxurious, maintenance with lots of steaming hot towels. Sit back in Zavurov's chair at the Upper East Side's classic barber shop, Paul Molé, and let his fingers dance across your face. Steam to open the pores, cream to soften the beard, shaving conditioner, then hot soap, all come before the razor. "The secret of a good shave is in the preparation," Lev confides, though seriously undervaluing his 27 years' experience as a third-generation barber. Tenderly and delicately, he shaves you first with the grain of your beard, then against it. The result, for your $26, is baby-skin-smooth regeneration. High-rollers come once a week, but you really only need this shave once a month to look great—and teach that Mach3 to behave.

THERAPEUTIC MASSAGE

PHYSICAL ADVANTAGE
139 EAST 57TH STREET
212-460-1879

HELOISA DE MELO AT EQUINOX SPA
140 EAST 63RD STREET
212-750-4900

When you attempt to ease chronic pain—whether it's caused by repressed childhood trauma, sports injury, or just slumping over your computer—a mere relaxing massage feels like a waste of time. Sometimes you need to go . . . deeper. At Physical Advantage, which specializes in dance- and sports-related injury, the staff is schooled in rehabilitation work and medical contraindications, as well as the requisite Swedish



CUTTING IT CLOSE // Shaving accessories at Paul Molé Barber Shop.

Photograph by Scott Jones.

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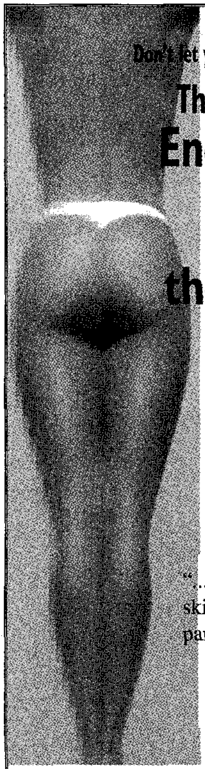

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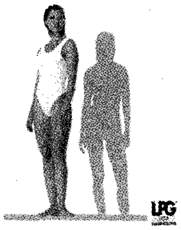

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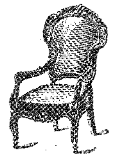

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and trigger-point therapy to release those tenacious knots. They are as well versed in dealing with a pain in the foot or knee as in eliminating a neck cramp. An hour's treatment at the new, marble-strewn penthouse location is just $75. Candles and wafting essential oils enhance the relaxation process at the Equinox Spa, where Heloisa De Melo uses a combination of pressure point, craniosacral (specific manipulation of the head and feet to correct imbalances), and reflexology to coax angry muscles into a state of submission. Her work is strong, yet not so aggressive as to make you sore the next day.

EXERCISE CLASS

ARI NUNEZ AT EQUINOX
897 BROADWAY
212-780-9300

NANCY HIRSCH AND GREG COOK
AT CRUNCH
1109 59TH STREET
212-758-3434

When it comes to exercise, interest tends to be exhausted long before stamina. If you do the same routine repeatedly, your body learns how to complete the exercises more efficiently, and results will be ever more elusive. That's why it's best to keep finding new forms of exercise and integrating them into your workout. Ari Nunez has evolved her Gotham Box at Equinox into a less flailing, more controlled martial-arts-based class that allows you to work through your muscles, which means a leaner look and probably fewer injuries. Moves include kicks, punches, pliés, lunges, and those froglike plyometric jumps that really elevate the heart rate. By the end of the hour, there's not a dry T-shirt in the room. At Crunch, a class on mini-trampolines called Rebounding has really taken off. Both Nancy Hirsch and Greg Cook incorporate exhilarating choreographed moves and jumps on the trampoline with weight and floor work. The rebounder, not your legs, absorbs the shock, and the vertical motion pumps lactic acid out of your body, so there's less discomfort after a workout. The one drawback: It's getting so popular you'd better get there early or you won't get a trampoline.

photo:Albert Sanchez

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FLORIST

LOTUS
161 SEVENTH AVENUE SOUTH
212-463-0555

No surprise that floral designer of the moment Luis Collazo cites Diego Rivera, Henri Matisse, and Mark Rothko as sources of inspiration. His arrangements—say, an explosive combination of hot-orange tulips and bursts of deep-purple trichelium, or a handblown Parisian glass vase brimming with shocking-pink Rothschild lilies and black Bacarrat roses—have the intensity of small works of art. Prices start at $50 for one of his unique "round wheat-grass meadows"—a grouping of blossoms (grape hyacinths tend to figure prominently this time of year) nestled in a natural container of grass and roots. Before opening his bright, beautiful little Greenwich Village shop, Collazo—possibly the nicest person you will ever meet who is clad entirely in leather—spent years designing events for the likes of Mickey Rourke, Grace Mirabella, Thierry Mugler, and Moschino. ("When Franco was alive, he was a wonderful client, but he drove me crazy with all those carnations!") You'd do well to allow Collazo as much free rein as you dare, but while he may be an artist, he's no artiste—he's a firm believer in giving people what they want. "Real talent," he avers, "is when you can make something out of anything."

PERSONAL ORGANIZER

CROSS IT OFF YOUR LIST
404 PARK AVENUE SOUTH
212-725-0122

If your closets are black holes and your filing system is essentially random, even the idea of getting help can be overwhelming. But there's hope for the organizationally challenged. "The concept of re-creating one's space is terrifying for a lot of people," says Linda Rothschild, a petite woman who arrives like a pixie and transforms chaos into order. For $75 an hour, the staff of Linda's company, Cross It Off Your List, will organize your desk disarray at work or set up systems in your home, recommend space savers, even coordinate with a carpenter if necessary. All shoes go in one closet, keys go on a hook, receptacles are set up for mail and bills, and cosmetics are methodically arranged (if Rothschild did it for Naomi Campbell and Amber Valetta, she can do it for you). Cross It Off Your List also has a service for that nightmare of nightmares: moving. And the client doesn't even have to be there. Rothschild relocated one movie-star couple while they were away on location, creating neat new areas for everything, right down to the baby's diapers.

CASHMERE REWEAVING

FASHION AWARD CLEANERS
1462 LEXINGTON AVENUE
212-289-5623

Cigarette burns, nasty gashes, and gaping moth holes are child's play to the meticulous staff at Fashion Award Cleaners. Your worst-snagged cashmere sweaters and wraps will have a new lease on life after a visit there. The clamor from fans like Tiffany Dubin and the staffs at Chanel and Nicole Farhi makes sense when you see the painstaking effort sewers use to renew each tattered hem, hood, and sleeve. They reweave every piece by hand, using a magnifying glass and threads that are color-matched from the hundreds of shades owner Jerry Leeds stocks. Expertise like this doesn't come cheap; prices start at $35 and escalate rapidly into the stratosphere. But it beats retiring a beloved N. Peal twinset to the back of your closet—or dropping hundreds to replace it. The shop repairs 20 to 50 tattered, timeworn cashmere pieces per day, and they aren't just

PHOTOGRAPH BY BRIAN DOBEN

THE BOWLISH ARMY // Waiters on the Run at the front lines.

from Manhattan's urban rangers. Die-hard (and, we guess, perennially clumsy) fans ship turtlenecks, shawls, and wraps in need of some TLC from as far away as Argentina and South Africa.

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1265 BROADWAY
212-684-4460

Suddenly you're having guests, with little time to plan and even less to make your apartment presentable. Don't panic—White Glove Elite can usually rush someone to your aid the same day (and there are no extra charges for weekends). You didn't know that the porcelain on your sink could sparkle and that your drain was actually gold under that residue? The elves at White Glove do, and they eagerly seek out dirt in areas you habitually avoid. And though words like *bonded* and *insured* might not seem important as you scan the Yellow Pages for a cleaning service, when you consider that you are giving a total stranger the run of your home, it's nice to know that precautionary measures have been taken. The fee is $17 an hour, with a four-hour minimum.

PARTY HELP

WAITERS ON THE RUN
212-465-8165

So you've decided to throw a dinner party. What's more, despite the lure of caterers and Zabar's takeout, you're actually planning to do the unthinkable: cook. Still, after hours spent perfecting your sauce, you'd like to enjoy the company of

Photograph by Robert Wright.

your guests. Call Waiters on the Run to ensure that the meal runs smoothly. "I like to call it a butler service," says owner Aaron Armijo. "Although we do work with some celebrities, our core customer is the up-and-coming professional who can't afford a full-time butler but still wishes to have help when entertaining guests." Waiters on the Run can provide you with a full wait staff—including bartenders and cocktail servers—or a single waiter, who will assist with set-up, manage and properly time the service, mix a good drink, and, best of all, clean up the post-party mess. Each server, sporting your choice of full tuxedo, black-and-white attire, or the increasingly popular all-black ensemble, costs $21.50 per hour for a cocktail party or $25 per hour for lunch or dinner.

GROCERY DELIVERY

FAIRWAY
2127 BROADWAY
212-595-1888
2328 TWELFTH AVENUE
212-234-3883

The parking lot at the uptown Fairway is filled with Volvo and Mercedes-Benz station wagons by 9 A.M. on weekend mornings, just as the Broadway branch is choked with folks waiting on line for the store's amazing selection of breads, more than 100 kinds of goat cheese, and olive oils, not to mention the smoked salmon, caviar, fifteen-packs of paper towels, and Granny Smith apples the size of softballs. But in addition to stocking a wider variety than your average stadium-size suburban supermarket, Fairway has great prices and an outstanding delivery service. For $2.50 to $5 (depending on distance) there's home delivery from 9 A.M. to 9 P.M. every day.

PARTY PLANNING

ELLEN WELDON DESIGN
273 CHURCH STREET
212-925-4483

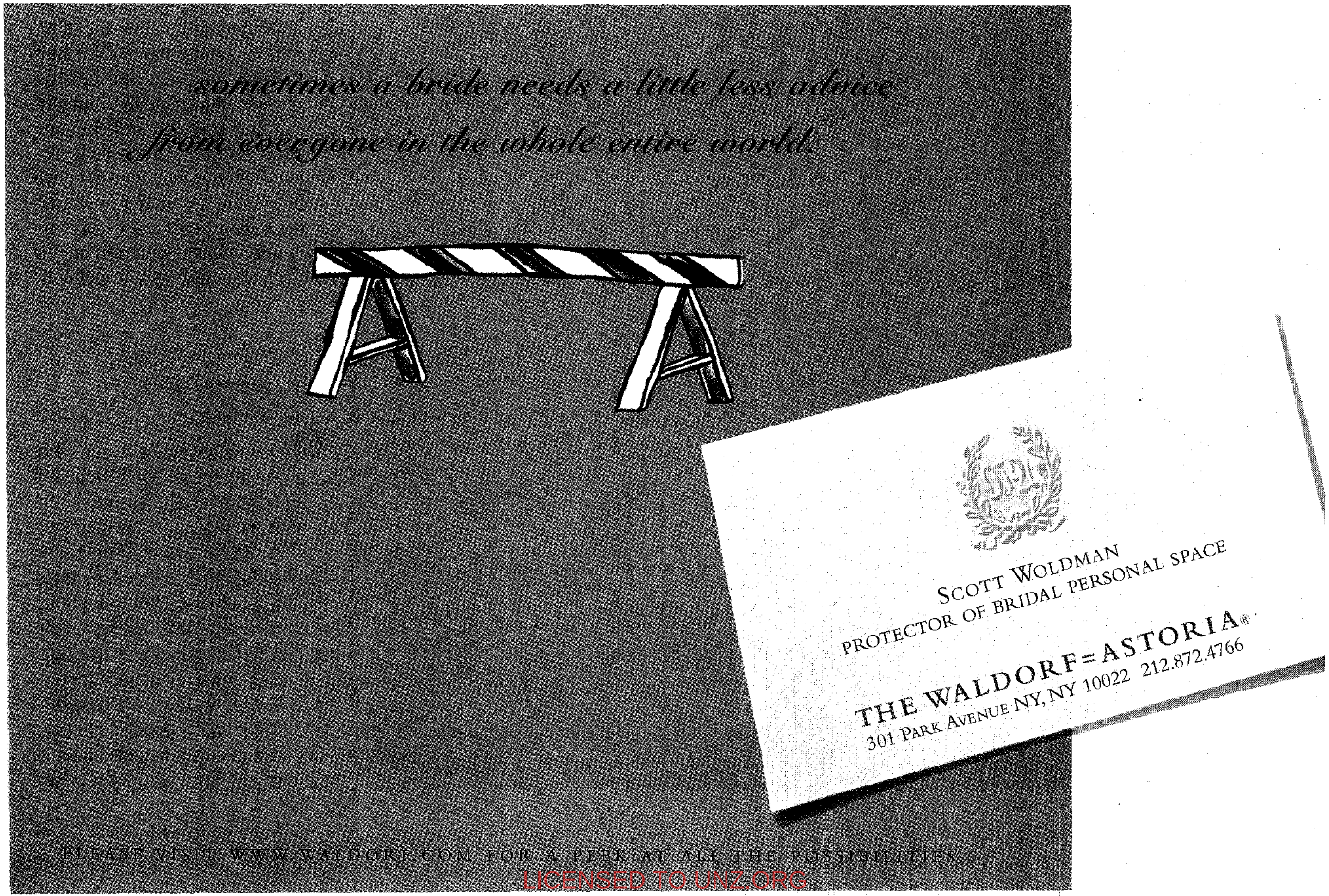
PARTY CITY
38 WEST 14TH STREET
212-271-7310

To make your party spectacular from the first RSVP, celebrity-event designer Colin Cowie recommends invitations from Ellen Weldon Design. "She does the most beautiful calligraphy in the country," says Cowie. Weldon, who's been in the invitation business for twenty years, offers engraving, flat printing, and letterpress, along with detailing such as custom borders and beveling. A favorite among brides, including Whitney Houston and Mariah Carey, Weldon also designs party and bar mitzvah invitations, place cards, and escort cards. Her invitations start at $25 each; Weldon is available by appointment only. For a fête that is more Elmo than elegance, Party City is a one-stop shop for everything from numeral-shaped piñatas to the stuff you need for that tropical fantasia, including pink flamingos, palm trees, and those all-important leis. This party superstore stocks paper plates in more than 200 patterns, Mylar balloons featuring everyone from Pokémon to Scooby-Doo, racks of confetti, and enough Pixy Stix to send an entire preschool into sugar shock. Open seven days a week, Party City also has multiple locations in the Bronx, Brooklyn, and Staten Island.

PET ASSISTANCE

PET TAXI
212-755-1757

Visions of late-afternoon games of fetch sent you running to the pet store. Now your groomer is down in SoHo, your vet is up near Columbia, and your pup's weekend doghouse is in Southampton. Fido will hardly fit in the back of a cab, and you can forget about taking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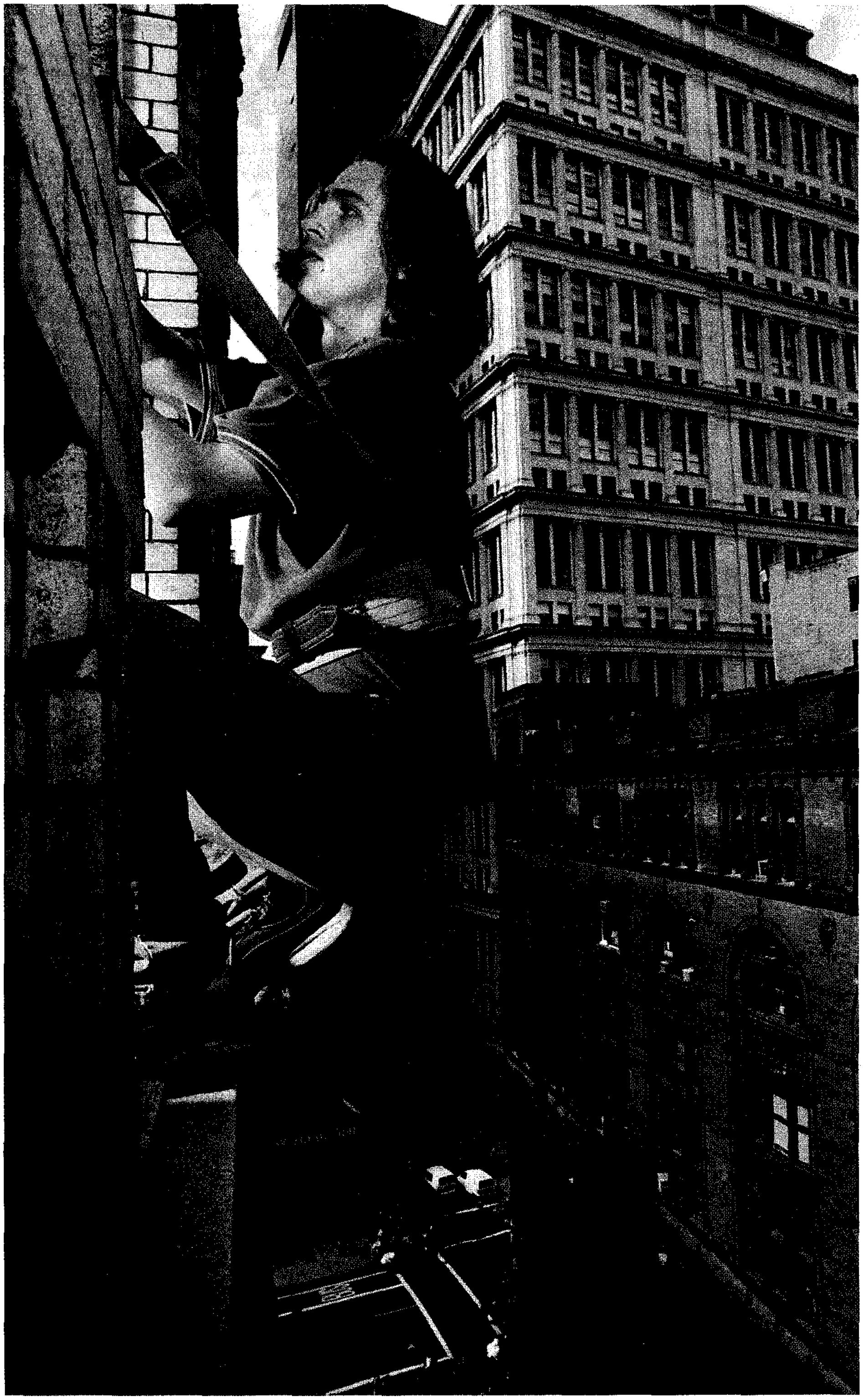
him on the Jitney. What's a pet owner to do? Call Larry Reilly, a registered animal handler who'll pick up your furry friend in his Chevrolet Astro—the taxicab-yellow minivan is outfitted with roomy cages and other pet necessities—and take him anywhere he needs to go. "Larry brings my three shih tzus to the groomer every other week," says Broadway prima diva Betty Lynn Buckley. "He's very sweet to 'the girls,' as he calls them. They're family to me, and it's important to find someone who handles them with loving care: I completely trust him." Along with making trips around town and to the airports, Reilly often drives to the Hamptons and has gone as far as Ohio. Wayne Gretzky and Mira Sorvino are among the other celebrities who have placed their pooches in Reilly's care. Pet Taxi is available Monday through Friday from 8 A.M. to 7 P.M. and weekends by appointment. A one-way ride in Manhattan costs $25. To the East End, $35 per hour.

SUDDENLY, THE SKYLINE // A scrubbing by Red Ball Window Cleaning.



WINDOW CLEANING

RED BALL WINDOW CLEANING
221 EAST 85TH STREET
212-861-7686

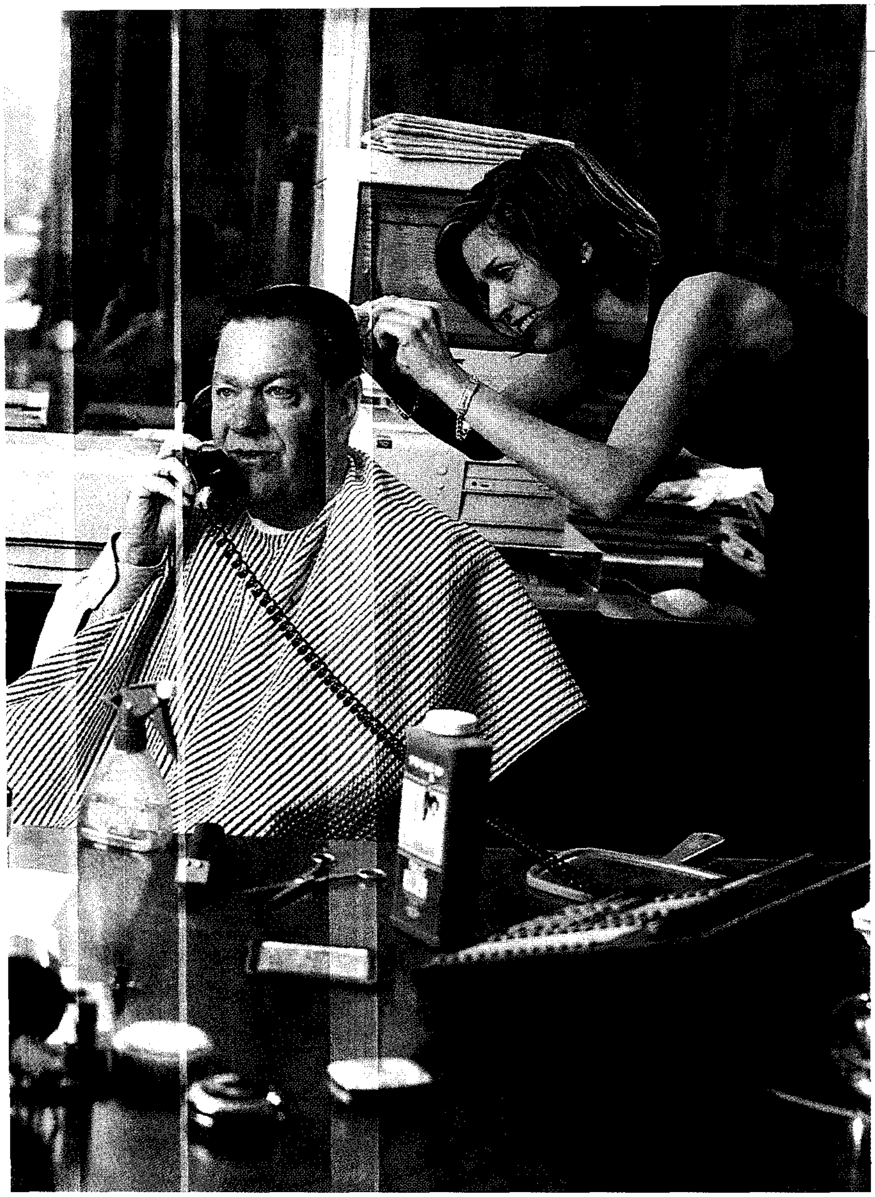
Unless you share Spider-Man's wall-clinging ability, you're not too likely to risk life and limb scrubbing the grime collecting on your tenth-floor-apartment windows. The family-run Red Ball Window Cleaning has been in the business (and the same location) since 1928, with a primary focus on residential work. Rates depend on the size and location of the job, and the condition of the windows, and range from $8 per window on the Upper East Side to $10 for the West Side and lower Manhattan. Carol Clark, who took over Red Ball from her husband and his father before him, says most of her clients have been with her for years: "They're like family. I know everything about them, and they know they can depend on me." If you're looking to get the winter filth off your windows anytime soon, make sure to call a few days in advance; Clark says spring is the busiest time of the year.

OUT-CALL HAIRCUT

THE LADY BARBER
212-826-8616

Overworked male execs who can barely break for lunch, let alone linger at the salon, keep Kathleen Giordano's number in their Palm Pilots. The Lady Barber, as she is known, cuts the locks of first-time clients in 45 minutes max. Visits after that take less than half an hour. She meets the frazzled corporate raiders in their offices, fully armed with shears, razors, shaving cream, towels, and a hair dryer. They supply a clean

Photograph by Kristine Larsen.



THE KINDEST CUT // Kathleen Giordano, from the Lady Barber, cuts Terry Atkinson's hair in situ.

head of hair ("I can't bring my sink with me," she says, laughing) and $75. The secrets to her success? A talent for cuts that look modern, not hipper-than-thou, and a headside manner so unobtrusive that clients let her snip away in office conference rooms during meetings.

WHEN THEY LOCK YOU UP FOR FARE-BEATING

THE ASSOCIATION OF THE BAR
OF THE CITY OF NEW YORK
LEGAL REFERRAL SERVICE
212-626-7373 (ENGLISH)
212-626-7374 (SPANISH)

Maybe it's the principle of the thing—or maybe you'd like to keep your legal record spotless for professional reasons. Well, you might not have known it, but you have a team of lawyers at your disposal. The Legal Referral Service keeps ten attorneys manning the lines at all times, ready to make you feel as looked-after as Patricia Duff. But only a third of the calls that come in are referred to a lawyer in private practice, says Allen Charne, who runs the service. The service has hundreds of other resources that may be put to work to solve your problem, from Budget Credit Counseling Service to the New York Civil Liberties Union. Should you decide you would like a private mouthpiece, "the lawyers listed by us include some of the most experienced lawyers in the city," says Charne, "except that they agree not to charge more than $25 for an initial consultation, and that money goes back to the referral service." A bargain from the legal profession? Ms. Duff, are you reading this?

Photograph by Scott Jones.

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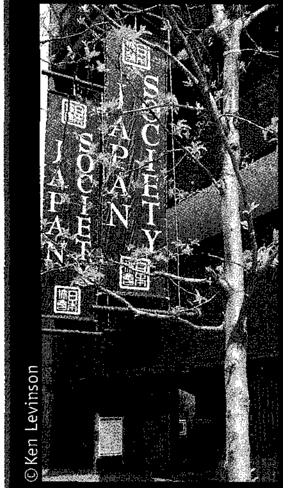

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C U E

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Broadway, Off Broadway, or Off-Off Broadway? Music under the stars or on the stage?
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How about dinner after the show? Let's take the kids out - where should we go?

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DO-IT-YOURSELF DIGITAL

THE FILM CENTER
60 EAST 42ND STREET
212-661-0752

Lots of stores have those supercool self-serve Kodak Image Station kiosks that let you scan in and manipulate your snapshots. But only the Film Center, in the lobby of the Lincoln Building, has Stan Podlofsky to explain it all to you. Podlofsky's shop has an endearingly cluttered, antique look to it—it's been open since 1978—but there's nothing retro about his enthusiastic embrace of state-of-the-art photo enhancement technology. You can clone and multiply a snapshot on a nine-by-eleven-inch sheet of photographic paper (it's $10 a sheet, even if you cram two five-by-sevens or a bunch of wallet-size photos on it), rebalance colors (to fade a sunburn), crop (to excise an ex), and even clear up a nasty case of red-eye, all in a matter of minutes. Customers who appreciate Podlofsky's no-extra-charge helping hand line up to use the contraption during lunchtime. And for particularly tricky photo-enhancement challenges that are beyond the Kodak machine (a torn, discolored heirloom photograph, for instance), you can enlist the Film Center's professional photo-restoration services (Podlofsky's a Photoshop whiz). Try that at Kmart.

RUG AND CARPET CLEANING

COHEN CARPET, UPHOLSTERY AND DRAPERY CLEANING
2565 BROADWAY
212-663-6902

RESTORATION BY COSTIKYAN
28-13 14TH STREET,
LONG ISLAND CITY
718-726-1090

Interior designer Vincente Wolf, known for liberal application of rugs and carpets in his work, likes to forewarn his clients about the inevitable. "Dog puke, child vomit, a lot of wine," Wolf says, enumerating the emergencies for which he's recommended calling David Cohen to the rescue. For seventeen years, Cohen's been running his own cleaning business, mostly through referrals from designers like Wolf. His prices—40 cents per square foot for wall-to-wall and $1.50 per square foot and up for area rugs—are some of the best in town. But for those precious kilims, it's best to call in the specialists. Mary Jo Otsea, the director of Sotheby's rug department, uses Phillip Costikyan's century-old restoration-and-cleaning business for touch-ups on the antiques at her auctions. It'll cost you around $3.50 per square foot for a delicate hand washing, but Costikyan can handle the full range of messy rugs—right down to the dog puke.

DRY CLEANING

MADAME PAULETTE
1255 SECOND AVENUE
212-838-6827

There are millions of horror stories in the naked city, and far too many of them involve dry cleaners (civil-court deputy chief clerk Joseph Gebbia says that not a day goes by in small-claims court without a case against cleaners somewhere in the five boroughs). Chanel, Gucci, Valentino, and Bergdorf take no chances. They send their garments to Madame Paulette, a family-run business where all work is done in the shop. Well, with a few exceptions, like the time Norma Kamali spilled something on an upholstered couch at a restaurant and Madame Paulette owner John Mahdessian rushed to the scene with an armory of solutions. Prices can be a bit steep (shirts, hand washed, start at $12; pants, at $14; sweaters, at $16), but Madame Paulette goes that extra mile, literally, rushing a suit to the airport for a regular client who mistakenly left it behind or restoring the lace on the train of a wedding dress tripped on by a guest. Garments arrive on paper mannequins or in garment bags, and are picked up and delivered anywhere in Manhattan.

INVISIBLE WIRING

CELLO TECHNOLOGIES
53 EAST 77TH STREET
212-517-1236

When cords peek out behind the Bang & Olufsen and dangle from the Sony flat-screen, it's hard to enjoy your otherwise *Über*-minimalist TriBeCa loft. But the superluxe set would never settle for that tacky plastic tubing to mask the problem. They call on the pros at Cello Technologies. In the past fifteen years, the company has rewired the homes of everyone from Melanie Griffith to Jason Priestley, not to mention the Sony Music

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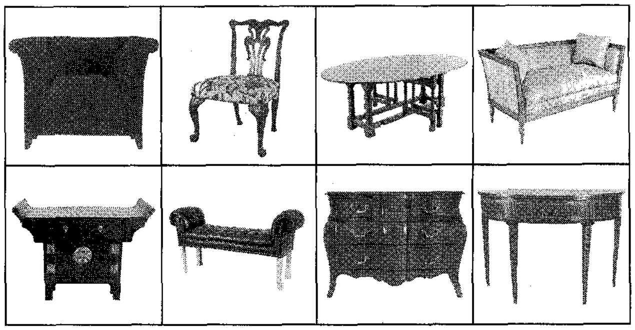

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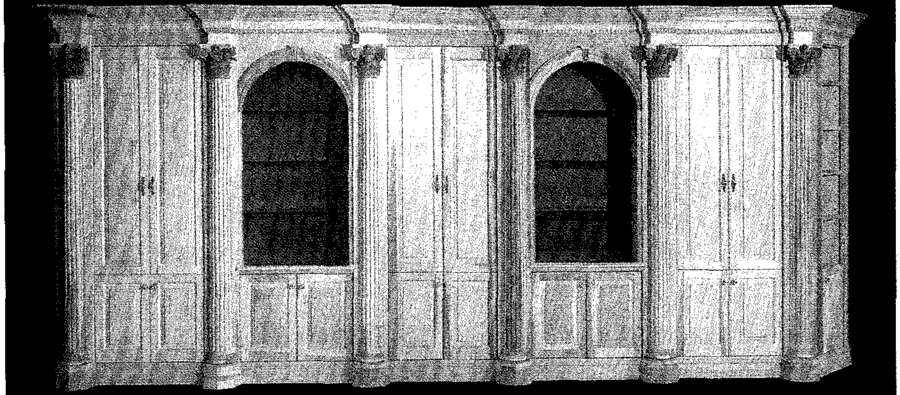
WEBSITES

VINDIGO.COM
KOZMO.COM
URBANFETCH.COM

For New Yorkers, Vindigo is the killer app that's going to make a PDA as necessary as a MetroCard. Downloaded for free, it's a Palm-based software application that guides you through the city. Say you want to plan a date: Just type in an address or select a neighborhood, and Vindigo helps you find the closest Afghani restaurant, the nearest florist, the liquor store, lingerie shop, and dance club. You can even check for the nearest theater playing *Magnolia* and pick a time. Vindigo gives you restaurant price ranges, ratings, and synopsized reviews. You even get walking directions. (Vindigo for the PC is available at www.vindigo.com; a Mac-compatible version is in the pipeline.)

Both seem to rush orders to certain Manhattan magazine offices, so it can be difficult to tell which service is actually fastest. And Kozmo's entered the quiet period before its IPO, so it can be a little difficult to compare inventories. What we do know is that both Kozmo and Urbanfetch are extraordinary boons to dorm life in the big city or just those who want to live that way. Three cheers for money-losing businesses! If we can get Krispy Kreme doughnuts and H&H bagels at one in the morning with a *Matrix* DVD chaser, we don't give a damn who brings it. Of course, if it's two in the morning and we've got the munchies, we've got to go to Urbanfetch, since Kozmo doesn't deliver after 1:30. Come on, Kozmo—the city that never sleeps has to eat sometimes, too! ⊙

The Truth About Our Bookcases



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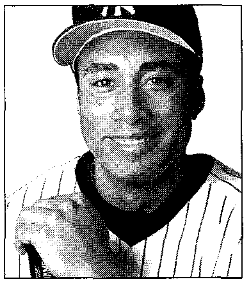

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A BIDDER WAY // Auctioneers Nicholas Lowry and Daile Kaplan, at Swann Galleries.

Sweet Release

It's easy to forget the city also offers countless escapes from . . . the city, like a golf course overlooking the Narrows and a gurgling cataract off Fifth Avenue.

NEW BUILDING

LVMH TOWER
19 EAST 57TH STREET

The LVMH Tower has already been touted for bringing back the stylish skyscraper New York used to be known for (and it's only 24 stories high by 60 feet wide). Some have even had the temerity to compare it to the impeccable Deco of the Chrysler Building. Only time will tell if French architect Christian de Portzamparc's icy folded façade will achieve landmark status, but the building kayoes Manhattan's other pedigreed new structures: Polshek Partnership's Rose Center for Earth and Space at the American Museum of Natural History and Bernard Tschumi's Alfred Lerner Student Center at Columbia University. Tschumi's bravura glass ramp is framed by wings more appropriate to a suburban Holiday Inn. The Rose Center's terrarium is fine; it's those chunky arms lifting the Hayden Planetarium sphere off the ground that could have used a little streamlining. The LVMH tower, arresting from afar, doesn't disappoint up close. Gaze up at the building's off-kilter chasm from the street edge of the sidewalk in front. Smirk at the Starck-like, horn-shaped handles on the bathroom doors. Check out the sights (if you can wangle an invitation) from the Magic Room: Lower than its neighbors, the LVMH building nonetheless has great views of the Hudson, Wollman Rink, even Tiffany & Co. Slipping in under the bigger buildings' radar, LVMH shows what a clever tailor can do with the most minimal materials.

BEGINNER'S AUCTION HOUSE

SWANN GALLERIES
104 EAST 25TH STREET
212-254-4710

You're feeling the urge to start collecting photography, works on paper, maps, or rare books, but you don't fancy falling through the rabbit hole into the world of dealers and galleries. If you like bidding and appreciate a bargain, you can bypass all that and do what the dealers do: Start haunting the weekly auctions at Swann Galleries. This small, unpretentious auction house is a terrific source for autographs, posters, African-Americana both printed and in manuscript form, and collectible cameras and viewing devices; its specialists are happy to answer all questions (without making you feel like a pathetic idiot). Novices shouldn't worry about going terribly wrong—Swann's quality is high but its price range is notably broad, so you can test the waters without spending a painful amount. Catalogues are available individually or by subscription by writing or calling Swann, and can be viewed at www.swanngalleries.com.

MILLENNIAL SHAKESPEARE

THE BOMB-ITTY OF ERRORS
45 BLEECKER THEATER
45 BLEECKER STREET
212-307-4100

Some people prefer their avant-garde Shakespeare adaptations to feature hand puppets, Butoh dance, the delightful melodies of John Cage. But the five guys behind a new "add-*rap*-tation" of *The Comedy of Errors* prefer hip-hop, silly wigs, and soul. Purists may wince at the sight of a Hasidic rapper who, à la Flavor Flav, sells a gold chain adorned with an entire gold-plated steering wheel complete with The Club. Shakespearean scholars might even argue against the plausibility of an Adidas-sponsored Sports Nunnery for wayward athletic women. But such gags and rapid-fire rhymes are the ecstatic work of the hilarious, inventive *Bomb-itty* crew—Jason Catalano, GQ, Jordan Allen-Dutton, Erik Weiner, and J.A.Q.—whose hyperactive comedy (complete with a Barry White–inflected slow-jam dedicated to "sweet thang" Luciana) has been the surprise of the season, drawing kids, grown-ups, downtowners, uptowners to the tiny Off Broadway theater. These guys can

PHOTOGRAPH BY ROBERT WRIGHT

make Shakespeare's jokes about sex and love seem as current as Lil' Kim, and a lot wittier.

PUBLIC ART

RICHARD LONG SCULPTURES
DORIS C. FREEDMAN PLAZA
FIFTH AVENUE;
SEAGRAM PLAZA
PARK AVENUE BETWEEN
52ND AND 53RD STREETS

As usual, the Public Art Fund can be thanked for the best outdoor sculpture—atypically, this time around it's got two hits by the same artist. British sculptor Richard Long, known for the poetic arrangements of stones he dreams up while walking through some of the world's more remote places, has created site-specific works for two of the world's most visible plazas, one on Fifth Avenue at the entrance to Central Park, the other on Park Avenue in front of Mies van der Rohe's Seagram Building. But run, don't walk, to see them—*White Quartz Ellipse,* at Freedman, and *Brownstone Circle,* at Seagram, will only be here through June 2. Long is also showing underground (text works throughout New York City's subway cars through May 15) and indoors (new works at Sperone Westwater Gallery, 142 Greene Street, through April 29).

DINNER-AND-A-MOVIE

THE SCREENING ROOM
54 VARICK STREET
212-334-2100

Here's the riddle: For 60 bucks, where can two people dine in a sleek candlelit room and then, like VIPs, get offered great seats for the art film playing next door? You're right if you guessed the Screening Room. We're not talking pizza here, either. How about roast duck and wild-rice soup, cider-glazed salmon, and green-apple sorbet? The signature screening room holds just 131 restored Golden Age–era cinema seats, and the films are some of the best in town. The prix fixe deal is not only generous but flexible: If you prefer to see the movie first ($9 each), you still have the option, after the show, of having the three-course meal—a limited selection from the larger menu—for the same $21 per person. Sure, Urbanfetch can bike over a DVD and a lobster, but if you absolutely must go out sometimes, you might as well go out like this.

NEW YORK–BASED TV SERIES . . .

WONDERLAND
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Since the demise of *Kojak* and then *The Equalizer*, no television show has ever loved the physical fact of New York City as much as *Miami Vice* loved Miami. All sitcoms belong to some Southern California sound-studio terrarium, with ethnic inflections imported like bagels. In the dramatic series department, Dick Wolf works hard in *Law & Order* and its sex-crimes spin-off, but his shrewdest urbanscape, *New York Undercover*, spent too much time in the wrong neighborhoods to survive. Steven Bochco periodically parachutes down a camera crew to shoot exteriors for *NYPD Blue* so we'll know we aren't in Toronto. But the

EXPENSE COUNTS

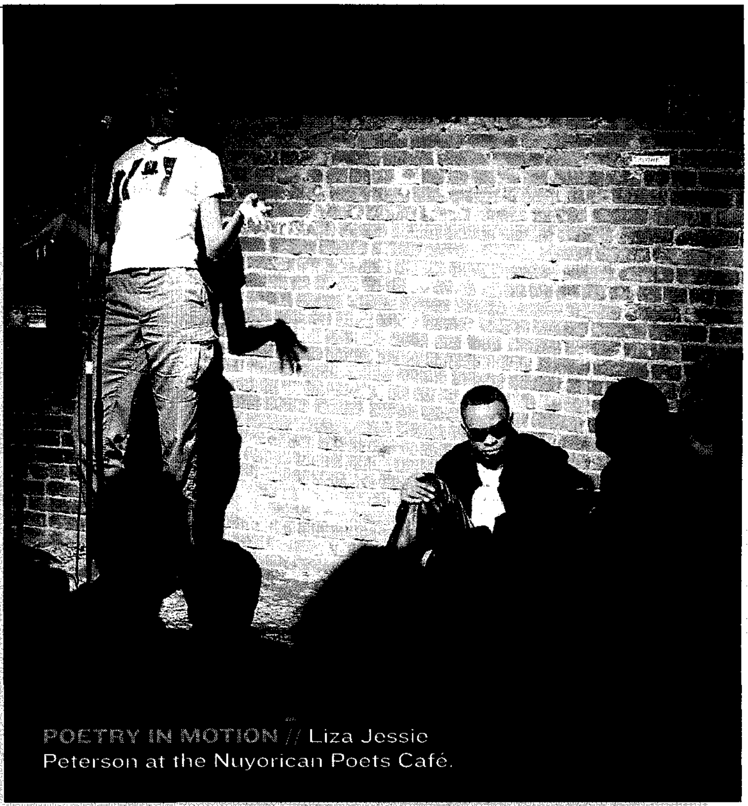
You needn't be a millionaire to date like one in the city.

Single New Yorkers tend to play the field, which can get quite costly dating-wise. What's a poor unattached soul to do? Plenty. Take museums, for example. They can run you a pretty penny, but nearly all have regular price-break days. Go to MOMA (11 West 53rd Street; 212-708-9400) on Fridays, when it's pay-what-you-wish after 4:30. There's free live jazz outside in the sculpture garden during the summer, and inside in the Garden Café the rest of the year. On the first Saturday of every month except September, the Brooklyn Museum of Art (200 Eastern Parkway; 718-638-5000) has free admission in the evening, which includes movie screenings, curator talks, and live bands.

Any night of the week, there's low-cost entertainment to be found around town. On Mondays at 9 P.M., check out the "Loisaida Hayride," a country-and-western music night, at 9C (700 East 9th Street; 212-358-0048) in the East Village. Or go to the Nuyorican Poets Café (236 East 3rd Street; 212-505-8183) on Fridays for the intensely performed, often outrageous poetry slams. Cost: $5.

If the weather is nice, head over to the Downtown Boathouse at Pier 26 for free kayaking weekends from May 13 through October 15. Beginners will be set up with all the equipment they need for paddling between piers in the Hudson, while more experienced kayakers can head for the Statue of Liberty. If you want to brave the waters without actually being practically *in* the water, the oldest cheap date in the book retains its seductive charm: Take the Staten Island Ferry for gorgeous views of the lower-Manhattan skyline, the Statue of Liberty, and Ellis Island.

Central Park accommodates everything from inline skating to picnics, but don't stop there. The Conservatory Garden (105th Street and Fifth Avenue) is beautiful—especially at this time of year—peaceful, and perfect for strolling. And once you come upon the Carousel (East 64th Street), you won't be able to resist riding on it. SummerStage (Rumsey Playfield, near Fifth Avenue and 72nd Street; 212-360-2777) offers a variety of great concerts throughout the summer, most of them free and picnic-friendly. AMANDA MAY


POETRY IN MOTION // Liza Jessie Peterson at the Nuyorican Poets Café.

Photograph by Scott Jones.

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brand-new *Wonderland* has a better feel for everything from Times Square at high noon to the Roosevelt Island tram. Of course, in the end, a New York show is all about writing, acting, and sensibility. Which is why the best one, *Northern Exposure*, was just as happy in Alaska.

. . . AND RADIO SHOWS

"THE SATURDAY SHOW"
"THE SUNDAY SHOW"
WNYC-FM, 93.9
NOON TO 4 P.M.

Let's be frank. Sinatra, that is: It is a crazy fact that the music that this city created, that sustained its citizens through wars both hot and cold, no longer has a full-time spot anywhere on the airwaves. Swing-revival shows and dance classes and every other commercial on TV are packed with loose-limbed Lindy lovers and jumpin', jivin' jitterbuggers, but you can't hear "Night and Day" anywhere on your radio—except from Jonathan Schwartz, who kept the flame burning through the dark ages of disco and now mans the mike for three shows a week on WNYC. He's been heard on AM for decades, most recently with "The Sinatra Show" on Saturday nights, and last month returned to the FM side. Noon to 4, Saturdays and Sundays, 93.9 FM is filled with songs for lovers—in stereo, never mind the largely monophonic playlist. Sure, his trivia-hound obsessiveness and weighty pronouncements can get a little tiresome (Sinatra himself eventually feuded with him). Still, it's Frank's world, and who better to serve as tour guide?

DANCE CLASSES

MUSICAL THEATER/JAZZ
BROADWAY DANCE CENTER
221 WEST 57TH STREET
212-582-9304

A short walk north of the illuminated *Fosse* marquee, Chet Walker, choreographer of the Broadway hit, teaches musical-theater classes (a ten-class card is $115) at the Broadway Dance Center to everyone from *Saturday Night Fever* stars to those who fantasized about being them but ended up in law school instead. "It's a place to release what you can't maybe do in your normal job, but is still a part of your spirit," Walker says. Pro-

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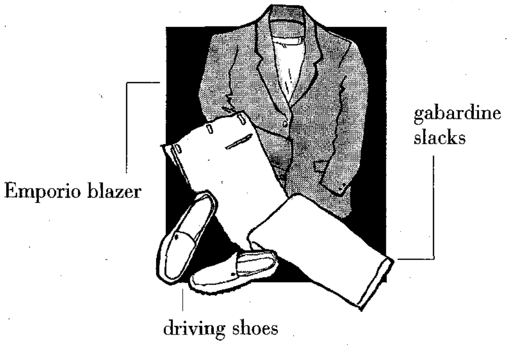

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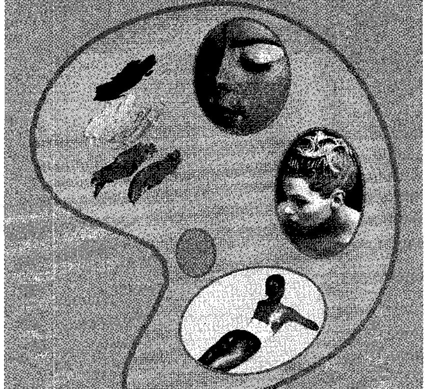

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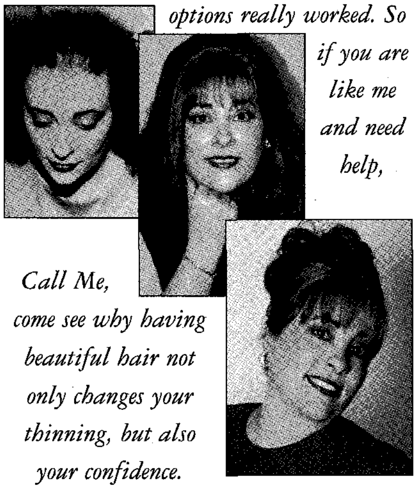

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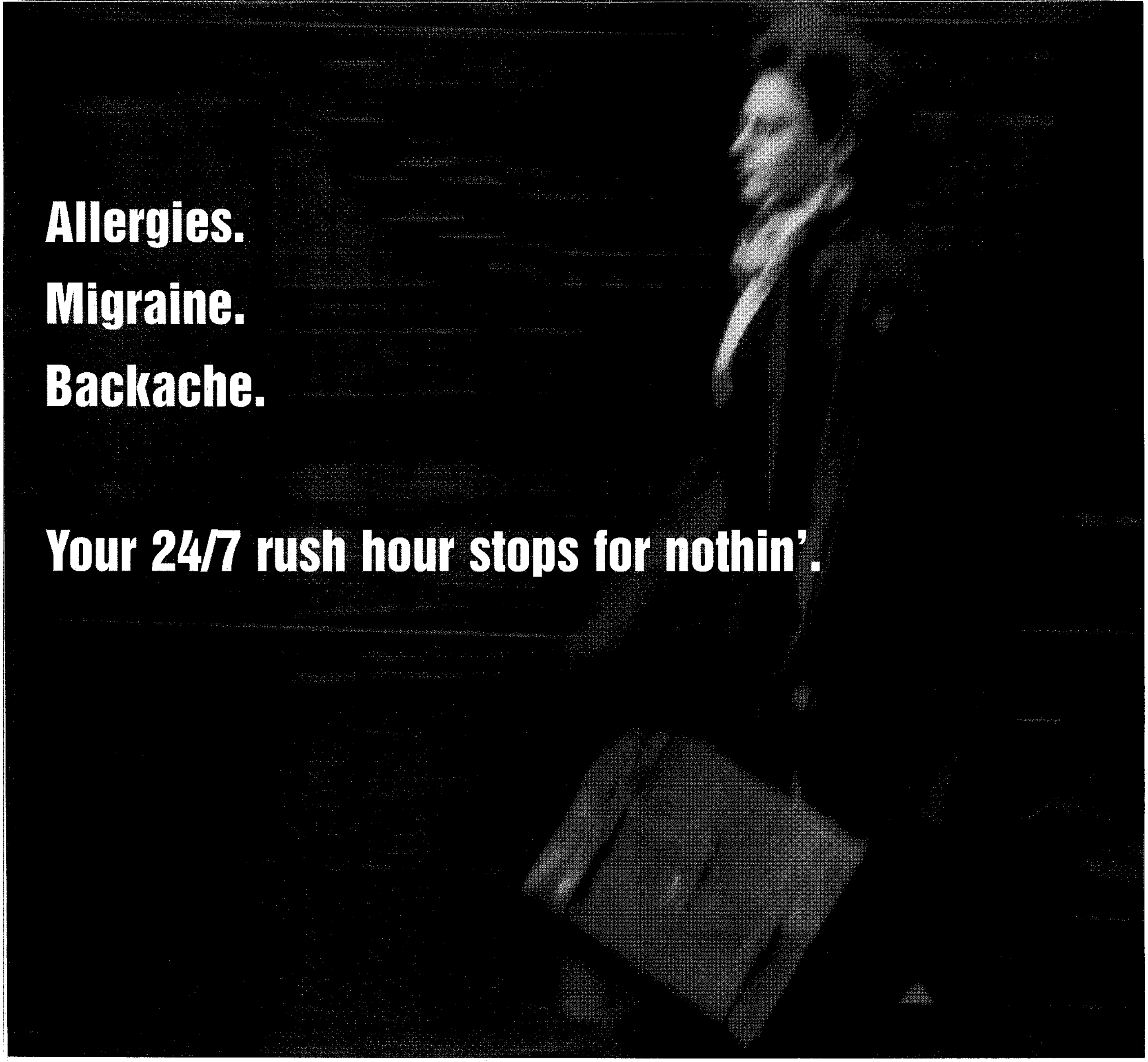
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* Reported in the Journal of the American Medical Association, January 2000.

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fessionals, celebrities trying to polish their moves—including regular Brooke Shields—and novices can choose from 50 different classes per day in all dance disciplines, including ballet, tap, hip-hop (taught by 'N Sync, Britney Spears, and Spice Girls choreographer Darrin Henson), jazz, and musical theater. "It's structured," says Walker, "but you can add so much of yourself and even reinvent who you are."

MODERN DANCE
SPACE CENTER
451 BROADWAY
212-625-8313

Heading south on Broadway, the lights dim to a tranquil glow inside the serene Dance Space Center, where the foremost choreographers of the postmodern dance world—among them, David Dorfman, Wally Cardona, and Ron Brown—teach master classes to professionals as well as beginners wanting to "find their center" ($105 for a ten-class card). Condition your body and mind in injury-sensitive classes, Simonson jazz technique, six approaches to yoga, and a Pilates-based tone-and-stretch class. Nonprofessionals even have opportunities to perform in Dance Space's bi-monthly Works in Progress, Raw Material Showcase for Emerging Artists, and New York Summer Dance Intensive.

AFRICAN
DJONIBA DANCE AND DRUM CENTRE
37 EAST 18TH STREET
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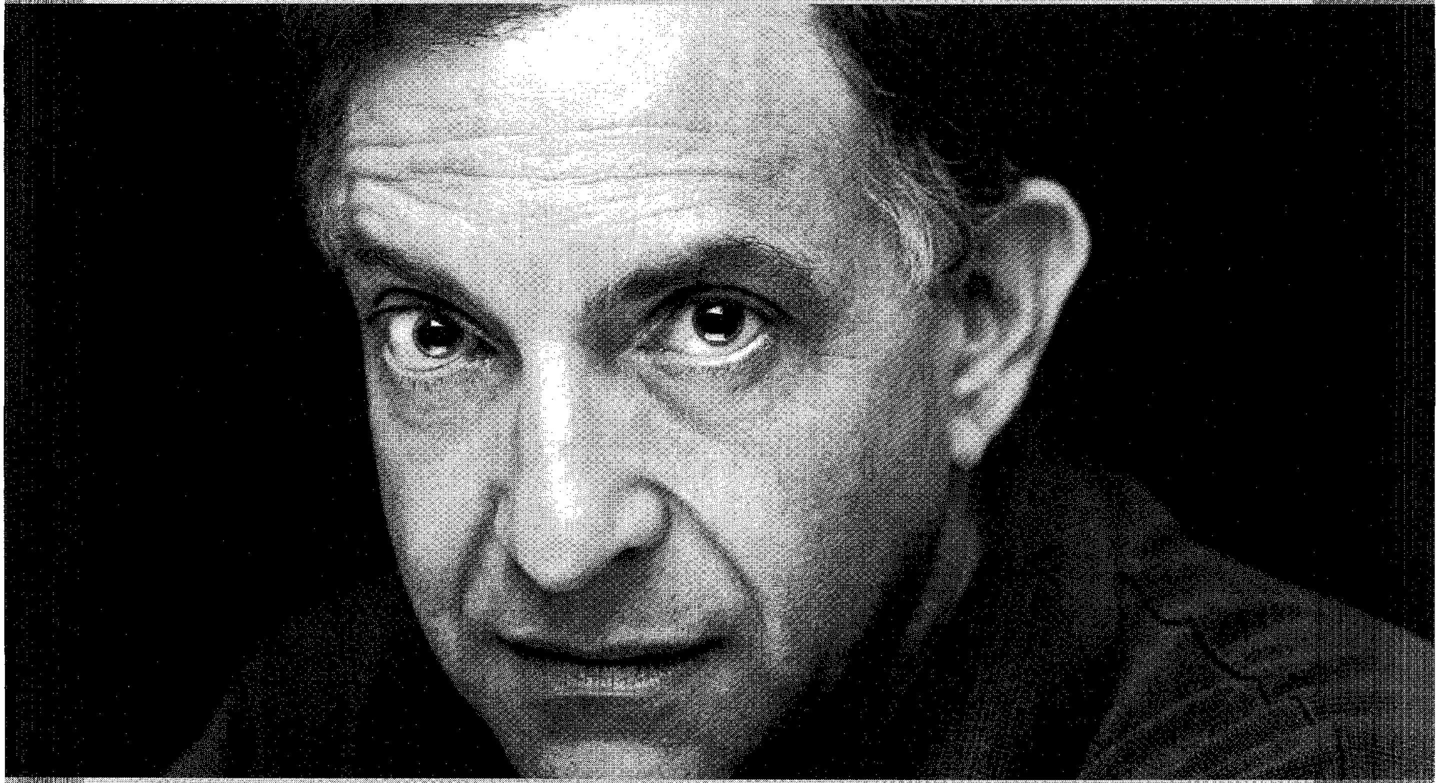
Whether you're hopping to the quick-paced drumming in Senegalese dance or undulating your torso to the Caribic sounds of Haitian folkloric music, your heart (and pelvis) will get one of the best workouts it's ever had at Djoniba Dance and Drum Centre. As soon as the elevator doors open, the live drumming transports you to early Cuba, Haiti, Western Africa, and Brazil through various levels of dance and drumming classes for adults and children from 3 to 16 ($100 for a ten-class card). Even Julia Roberts and *Sex and the City*'s Kim Cattrall make regular appearances. The center also hosts an annual two-week trip to Senegal in July, where you can continue your dance-and-drumming training and relax on white-sand beaches in the place where it all began.

"I WASN'T READY TO DIE.
THANK GOD SOMEBODY WASN'T
READY TO LET ME."



On August 21, 1992, David Gorin was diagnosed with a massive sarcoma. He was told it was inoperable. He was told it would kill him. And he was told there wasn't a thing that could be done. Hopes. Dreams. Plans. Life. Gone in an instant. He came to Memorial Sloan-Kettering Cancer Center for a second opinion. And quickly realized it should have been his first choice.

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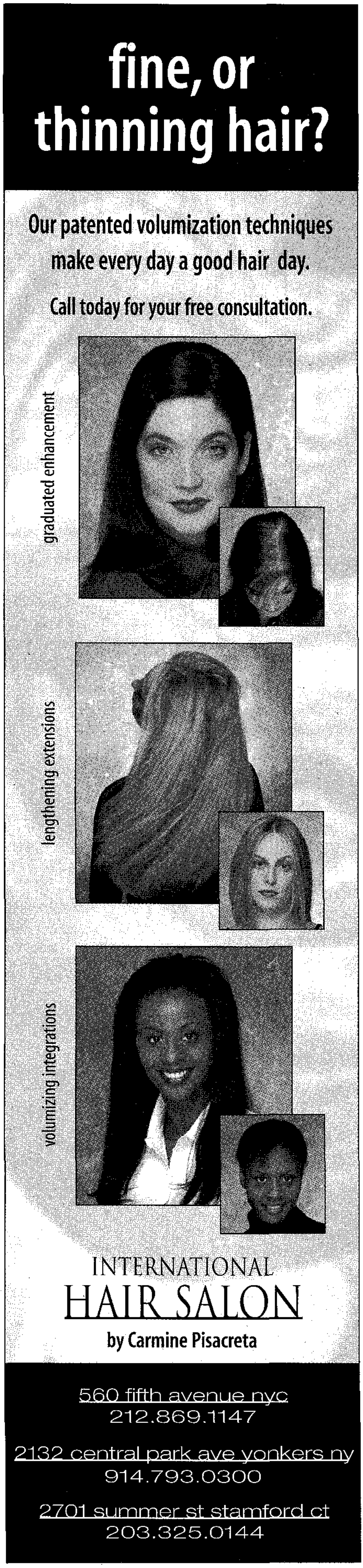

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INNER-CITY SANCTUM

PALEY PARK
EAST 53RD STREET BETWEEN
FIFTH AND MADISON AVENUES

It's called a vest-pocket park for good reason: Walk east on 53rd Street from Fifth Avenue and you could easily miss it, so hidden and unobtrusive are its charms. Indeed, Paley Park is so small it hardly seems to deserve a word we associate with acreage and green things. But New Yorkers know a good thing when they do see one, as in this micro-retreat whose main calling card is a hypnotic 25-foot cataract in the noisy heart of midtown. The park itself, though not the most verdant, still manages to charm with its neo-Bauhaus lines and randomly sprouting trees. It's wedged miraculously among a few gray buildings; visitors can look up from the ivy-clad wall toward a star or two peeked in the octagonally shaped sky. Worker bees can take their sack lunch to the *Jetsons*-style tables, kick up their feet on a bolted chair, and hear the soothing rumble of the waterfall *almost* drown out the jackhammers and sirens of their city—and their psyches.

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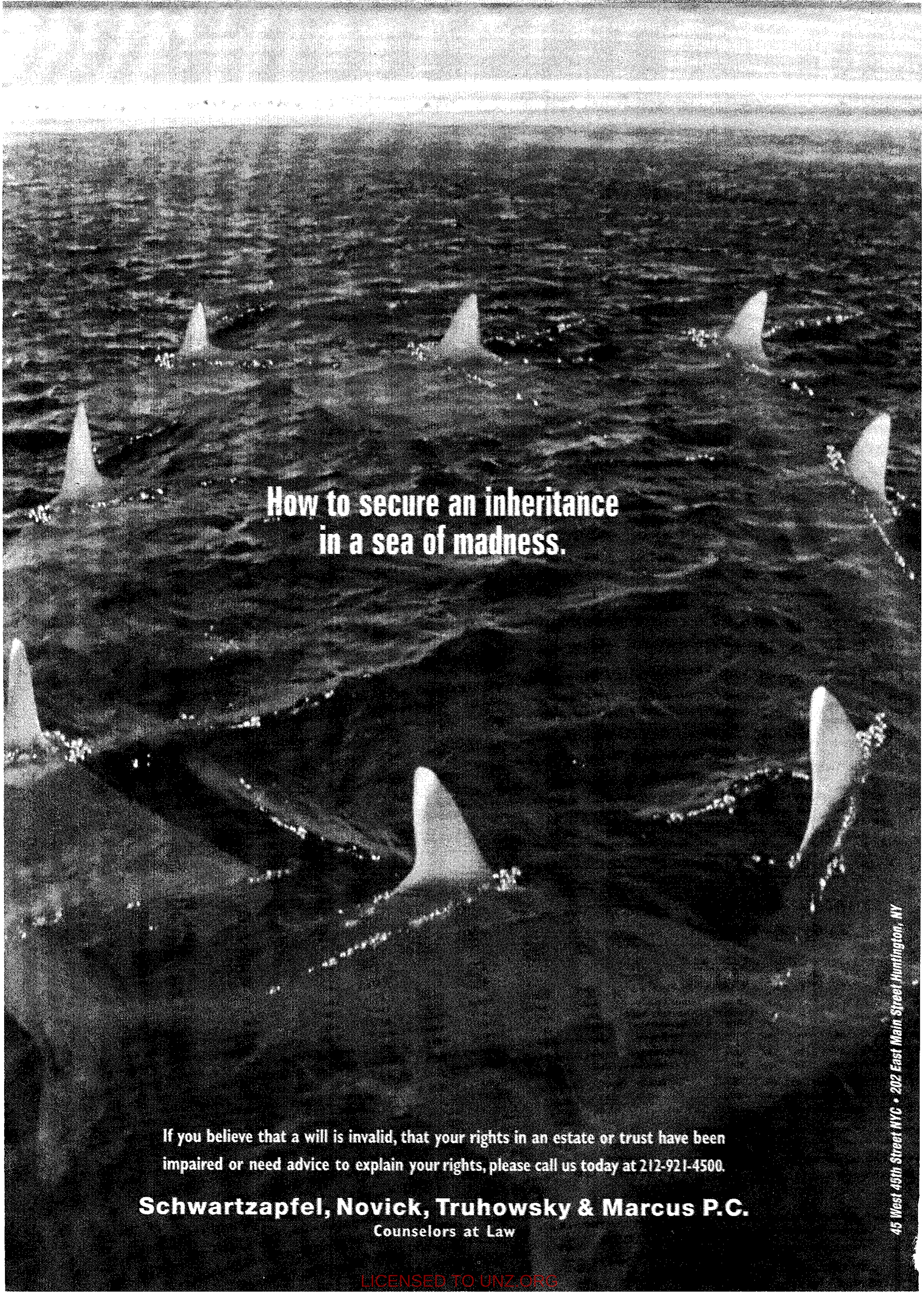
ESCAPE // **Lunchtime at Paley Park, an oasis of calm in midtown.**

Photograph by Brian Doben.



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LIKE NO OTHER FAIRWAY // **Dyker Beach public golf course in Brooklyn.**

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didn't have to camp overnight for a tee time? Of the city's thirteen courses (with another, in Ferry Point Park, due next year), Brooklyn's Dyker Beach best marries what we want and what we need. Just a short walk from the 86th Street stop on the R train and fifteen minutes on the BQE from the Brooklyn Bridge, Dyker, with its rolling hills and sprawling fairways, gives you the feeling you've left the city, despite its breathtaking Verrazano view. It may not be as woodsy or as challenging as Split Rock in the Bronx, and it's at least as busy as any other public course, but Dyker has some gorgeous holes and tough approaches, and the well-groomed, sometimes tricky greens will keep you switching from wingtips to soft spikes . . . or boots—the course is open year-round.

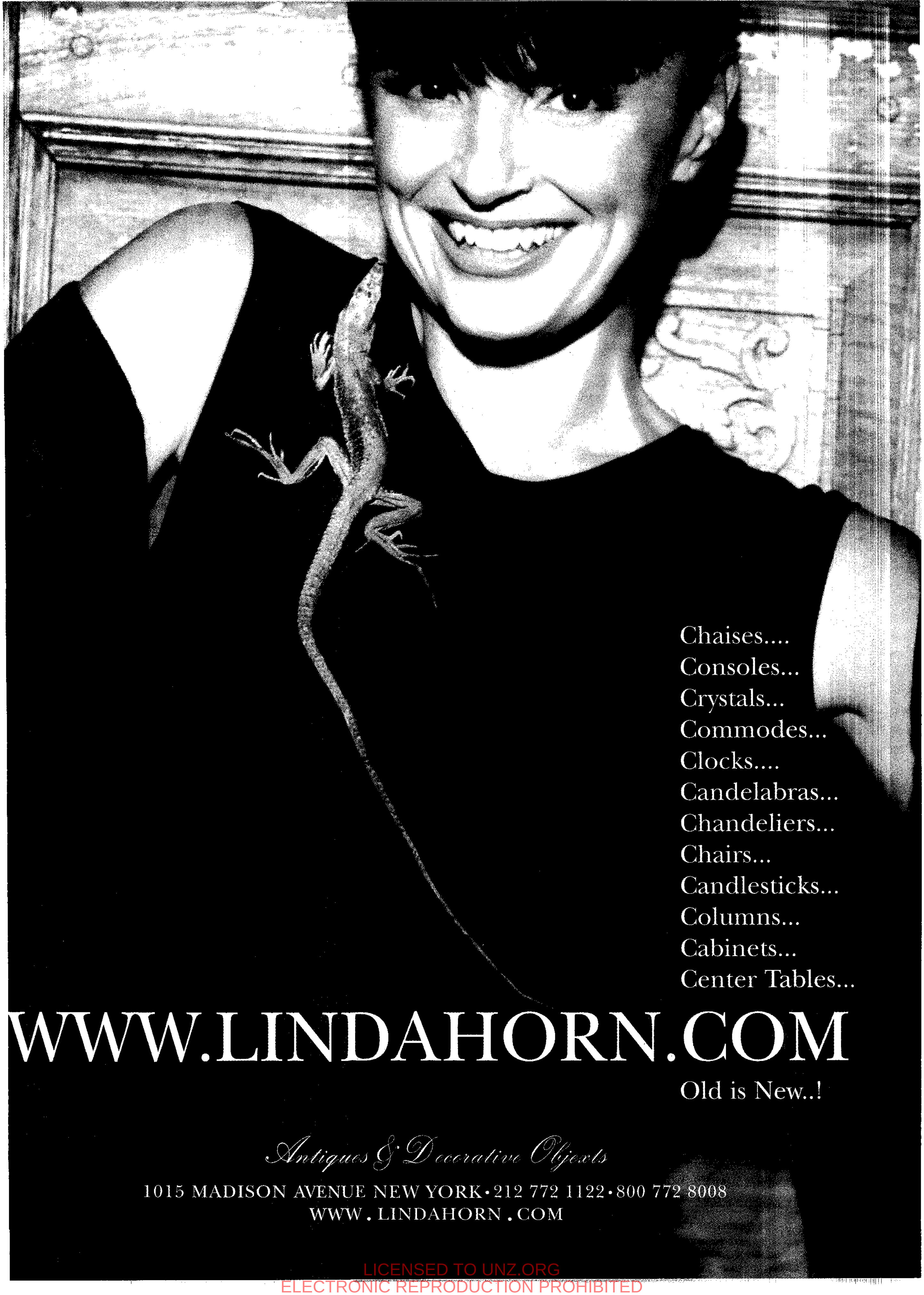
THEATER WEBSITES

PLAYBILL.COM
THEATERMANIA.COM
NEWYORKCITYSEARCH.COM

The advantages of theater websites are obvious: no page constraints, unlimited listings, online ticket buying, profiles of talent you never heard of, and reviews of unsung Off–Off Broadway shows along with extensive coverage of Broadway. The dangers are just as plain: few copy editors, an overwhelming amount of unfiltered information, and only sporadically reliable reviews by poorly paid and inexperienced critics.

A few sites, though, are playing to their strengths. Playbill Online is, of course, Old Faithful; it offers all the A-list puff profiles that you enjoy perusing in your theater seat along with entirely trustworthy, up-to-date local and international listings, news, Broadway grosses, and plenty of shopping options. TheaterMania and CitySearch are Playbill's two major challengers to date, and they're both using the Web to do something different. For some time, CitySearch has distinguished itself by providing reviews of shows often overlooked by others, and TheaterMania has partnered with Show News, which promises to cover "shows under $25" but often offers reviews that are worth much less. So far, Theatermania doesn't seem to *get* the Web: Do you really want to read a 1,000-word review of a terrible play like *The Hologram Theory*? Citysearch has a better handle on the medium. So theater coverage exists as it always has: Look to established media for reliable reviews and news, but look a little harder to catch wind of that next experimental hit.

Photograph by Kenneth Chen.



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BEST BETS

A trove of hip, haute, and hoppy Easter treats

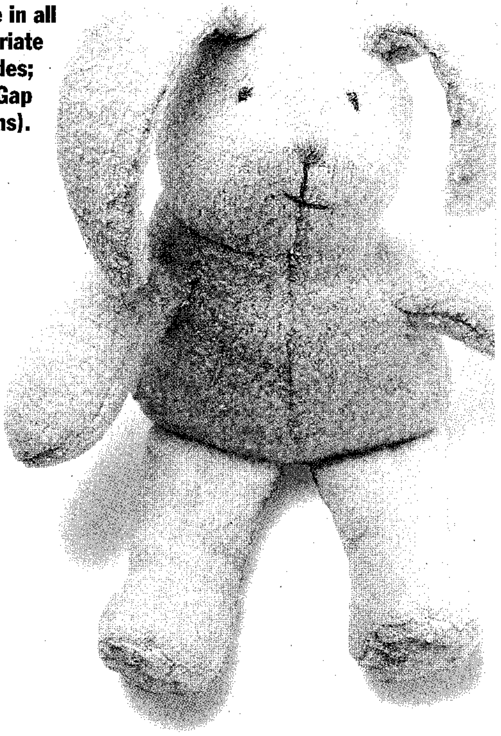
BY CORKY POLLAN

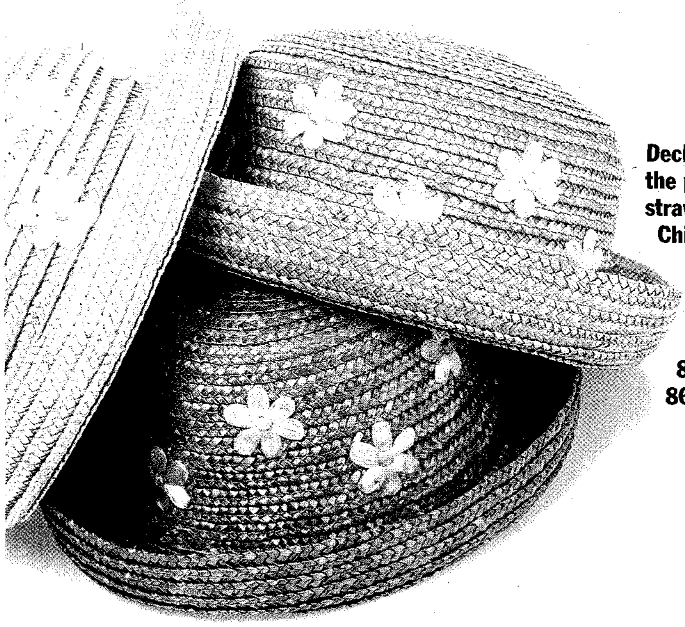
Tod's mini "D" patent-leather totes are choice for the Easter-brunch crowd; $800 at Tod's (650 Madison Avenue, near 60th Street; 212-644-5945).

MANOLO BLAHNIK®

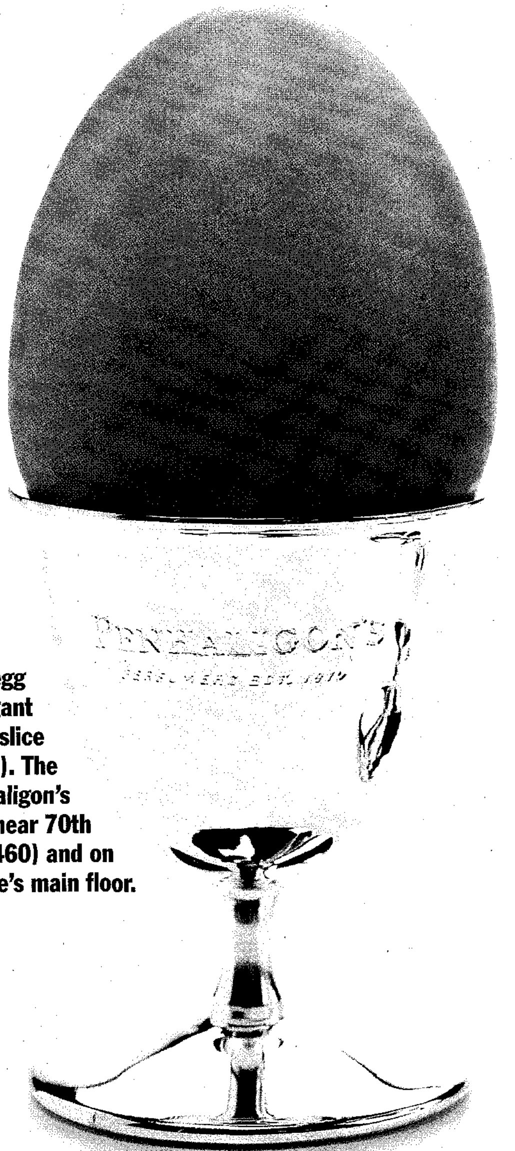
Barely there Manolo Blahnik "Kalu" Italian-leather slides still make the cut. In yellow and pink, too; $445 on Bergdorf Goodman's second floor.

Cuddly "Hoppers"—plush-polyester bunnies—come in all the appropriate Easter shades; $6.50 at Baby Gap (all locations).



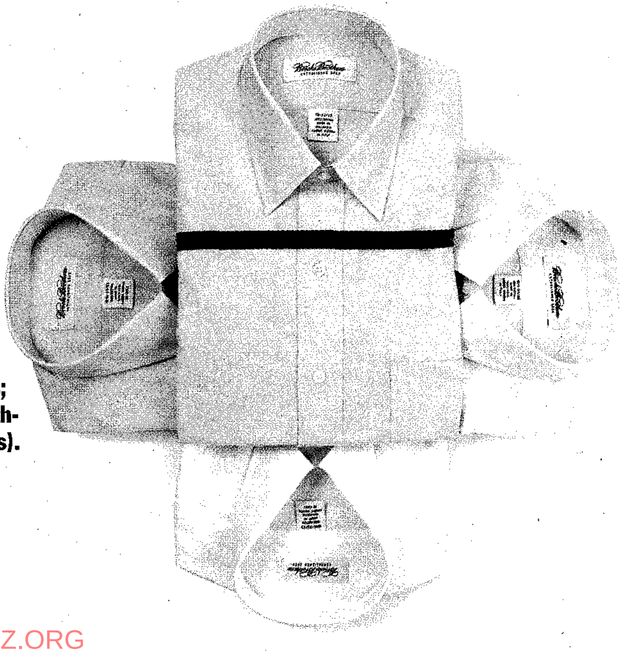


Deck kids out for the parade in sweet straw hats from China; in sizes 7 to 14, $12 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 212-861-2544).



Penhaligon's scented egg candle comes in an elegant silver-plate egg cup (slice off the top for the wick). The set is $25 at Penhaligon's (870 Madison Avenue, near 70th Street; 212-287-8460) and on Saks Fifth Avenue's main floor.

For stylish stepping-out, Paul Smith's "Bendi" Nubuck moccasins are lightweight, flexible, and pea-green; $235 at Paul Smith (108 Fifth Avenue, at 16th Street; 212-627-9770).



These pales have punch: The freshest shirts around are Italian-woven cotton with forward-point collars; $75 at Brooks Brothers (all locations).

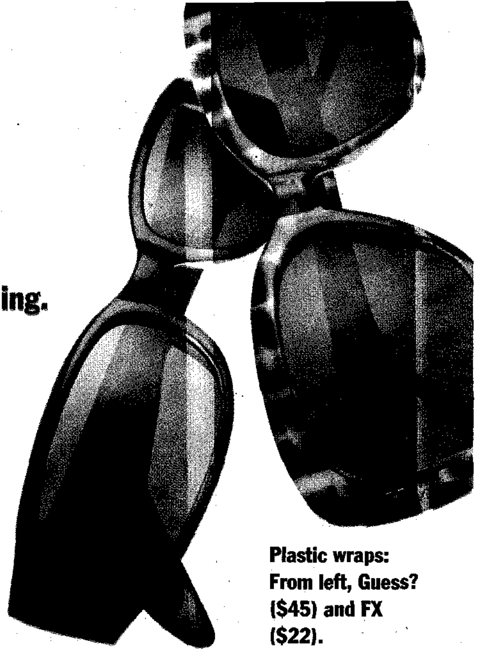
Photographed by Ted Morrison

Send shopping questions to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

SALES & BARGAINS **SHYAMA PATEL**

Tint Revival

Shades of the seventies: *Disco-era shapes and cool colors are back. If you know where to look, even the* **prices are eye-catching.**



Plastic wraps: From left, Guess? ($45) and FX ($22).

BUYING SUNGLASSES IS USUALLY A big bore—every pair we try on looks like another we've owned and lost. But not this season: Oversize aviators (no longer the province of those man-bag-toting tourists) offer a whole new range of options, and last season's sleek plastic-framed look has been re-created at far lower prices. Sunglasses are a great way to jump-start spring shopping (aviators are selling out fast at Gucci, Prada, and Fendi). And at $60 or less a pop, the ones we've picked out will keep you smiling—even if you forget them at the beach.

Candy-colored lenses—the favorite for splashy, girly aviators—are best for spring or very hazy summer days, when the pale tints are actually a bonus (they'll make things seem a little, well, rosier). For now, we're testing aviator waters with **Steve Madden**'s dainty version in ice blue ($28 at Bloomingdale's). Come May, we'll be clamoring for **H&M**'s shiny silver-framed style with pretty pink-to-purple-shaded lenses ($3.50 at H&M).

In the sun or at the beach, spare your eyes with something darker. Affordable, made-for-women aviators are near impossible to come by. Instead, pick from offerings for men (and don't listen to salespeople; these are now officially unisex). We're smitten by a huge, gunmetal-toned pair from **Kenneth Cole Reaction** ($38 at Lord & Taylor) and with **Tommy Hilfiger**'s more streamlined matte-gold version ($55 at Lord & Taylor).

Flying lessons: From top, Steve Madden ($28) and H&M ($3.50).

Prefer to look more like a lady? Opt for sleek plastic frames in muted colors—they'll work nicely with your new spring blouses and pumps as well as with shorts and T-shirts on beachy weekends. Our top choices: **FX**'s Jackie O.–worthy square ones ($22 at Lord & Taylor) or cool tortoise wraparounds (that bear an uncanny resemblance to a much more expensive Italian pair we bought last summer) from **Guess?** ($45 at Macy's).

Picks of the Week

Roberta Chiarella's pretty, crystal-accented gold-plated or silver jewelry is up to 70 percent off at the sample sale (it's usually sold only in stores like Henri Bendel and Bergdorf Goodman). Every piece (including hair accessories) is $50 or less. All make terrific Mother's Day gifts. *Lyden House Hotel, 320 E. 53rd St. (for information, call 212-535-5639); cash only; Tues. 11:30–7; 4/18.*

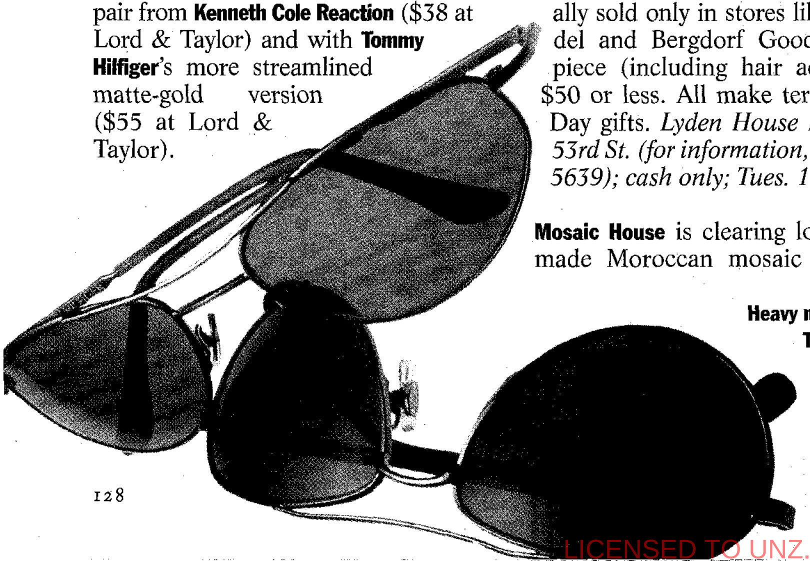
Mosaic House is clearing loads of handmade Moroccan mosaic tables, glass lanterns, vases, and furniture for up to 60 percent off—from $85 for small ceramic items to $1,800 for large mosaic dining tables. *62 W. 22nd St. (212-414-2525); A.E., M.C., V.; Mon.–Sun. 11–7; 4/21–5/7.*

D'Amico Foods, the old-school Brooklyn coffee roaster, is taking 25 percent off all store-roasted beans and shipping them to you for free. Prices are $4–$7.50 per pound (with a three-pound minimum order). Call for a list of coffees on offer. *309 Court St., Brooklyn (718-875-5403); A.E., M.C., V.; Mon.–Fri. 8–7, Sat. 8–6; 4/17–5/31.*

Linda Richards's classic, conservative career clothes (sold at Bloomingdale's and Saks) are 50 to 90 percent off at the sale. Stock includes trenches ($125–$410), wool coats ($75), and sweater sets ($60). *256 W. 38th St., eighth floor (212-382-2257); A.E., M.C., V; Mon.–Fri. 9–6; 4/17–5/5.*

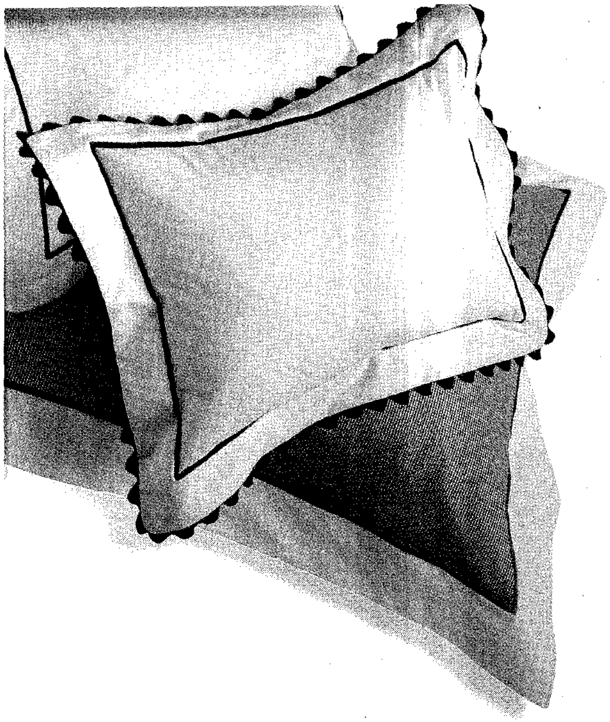
One of a Kind Bride's pretty, simple wedding gowns can be yours for 50 to 75 percent off if you're a size 6 and will wear a sample. Prices are from $2,400. No alterations. *89 Fifth Ave., near 19th St., Suite 902 (212-645-7123); A.E., M.C, V.; Mon., Wed., Fri. 10–4, by appointment only; 4/17–4/28.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.



Heavy metal: From left, Tommy Hilfiger ($55) and Kenneth Cole Reaction ($38).

Photographs by Shin Ohira



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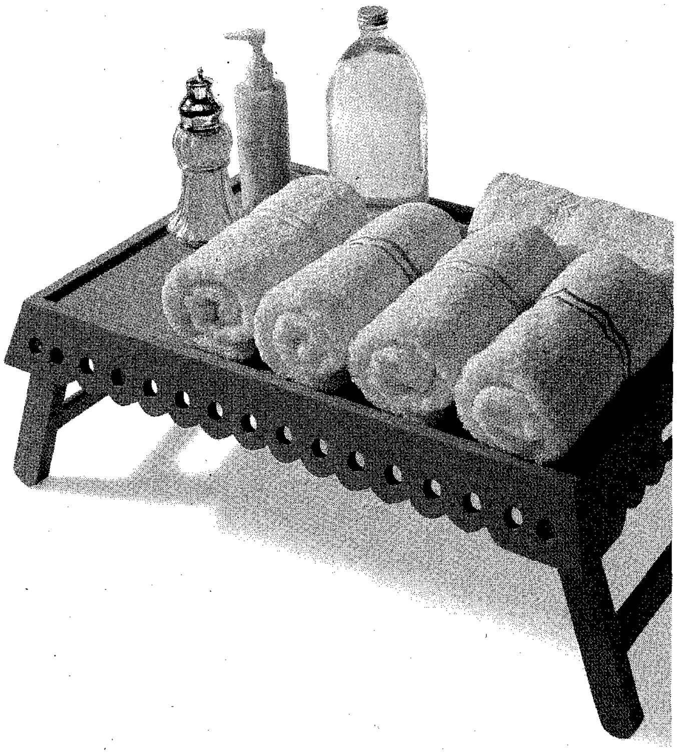

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MOVIES PETER RAINER

Less Than Psycho

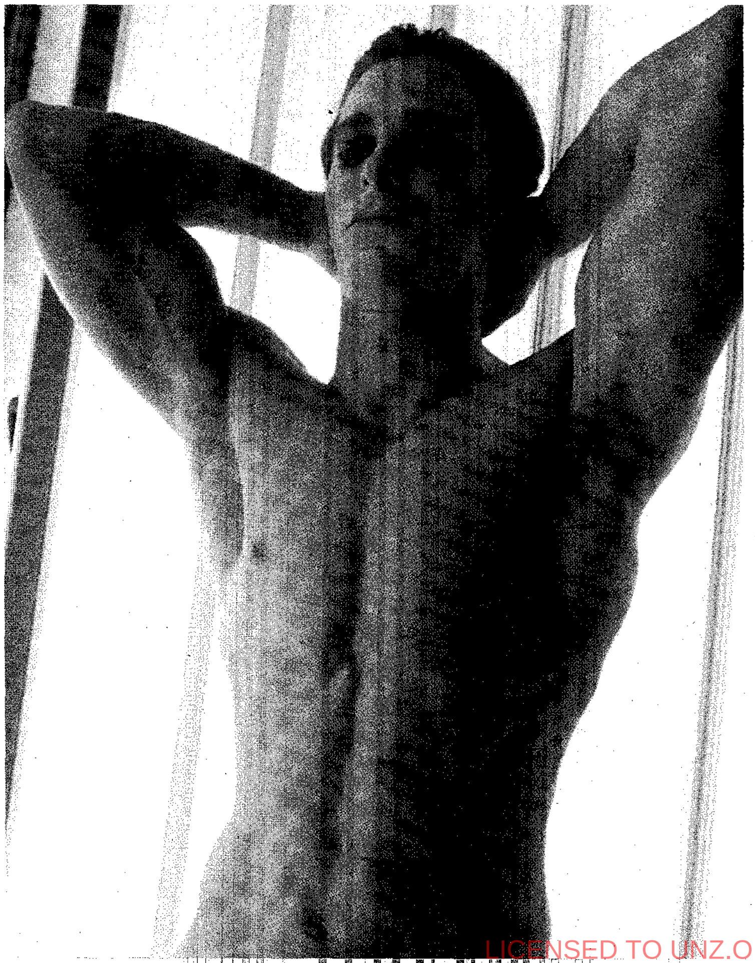
Bret Easton Ellis's psychopathic superyuppie hasn't aged well in the decade between book and movie; 'East Is East' showcases the gifted Om Puri.

BRET EASTON ELLIS'S 1991 NOVEL *AMERICAN PSYCHO* is about a Wall Street hotshot and serial killer whose life is a fetish of conspicuous consumption. Patrick Bateman—note the reference to Norman Bates of *Psycho*— is all roiling surface, and Ellis expends reams of prose cataloguing the man's designer preferences for everything from gazelle-skin wallets to crocodile loafers. The conceit is that Bateman the trendoid couture lunatic is a metaphor for the self-aggrandizing yuppie creep made possible by the Reagan eighties. He's the Frankenstein monster the Gipper hath wrought. Ellis may have intended the book as Swiftian satire, but his metaphor is none too swift. Extending the thrill of investment upswings to include the thrill of murder, he misses out on the biggest joke of all—that a killing on Wall Street would make actual killing redundant for a guy like Bateman. The book, despite its wry mordancy, is opportunistic in a flashy, high-concept way, an excuse to buy off blood-bucket porno pulp by toning up its social pedigree.

American Psycho, the movie that director and co-screenwriter Mary Harron has made from the novel, pares down Ellis's numbing, voluminous cataloguing and, mercifully, also tamps down his goriest passages. (The film is still pretty icky.) Clearly, Harron is sold on the Bateman-as-metaphor bit, and, like Ellis, she overconceptualizes everything: Bateman, played by Christian Bale, is all of a piece with his off-white Upper West Side apartment and his deep-cleansing face mask. He's a buff hologram inside a product-placement universe (although, for obvious reasons, the actual products being placed are, by current movie standards, relatively few—a great inadvertent joke). Bale is a good choice to play Bateman, because his florid, sharply cut handsomeness already has a jolt of the sinister about it. When Willem Dafoe turns up playing a private investigator, he looks so much like Bateman that the film begins to resemble a convention of gargoyles. Haven't we already been here with David Cronenberg?

The time to have made this movie was back in the early nineties, when master-of-the-universe misogyny and murderous manners were at their peak. Since then, the money culture has changed. The market is no longer the near-exclusive province of gentrified yups and alpha males; it's more like the national pastime—who wants to be a millionaire?—and even small-timers can get into the game. The snob-appeal acquisitiveness that is so hilariously nightmarish in both the book and the movie doesn't look so threatening anymore (although the rise over the past decade in obnoxious cell-phone usage could easily justify for me an *American Psycho II*). All this may change, of course: Boom times come and go. But for better or for worse, it's the wrong cultural moment to be demonizing Wall Street, or, for that matter, New York, which is portrayed as the den of perdition from which all this horror bubbles up. Without this demonization working for it, *American Psycho* is left to fall back on the blood lust of its monster. And because the monster is deliberately depicted without psychological depth, the movie, for all its fussy pretensions, resembles nothing so much as a classy slasher flick.

Christian Bale plays couture lunatic Patrick Bateman in *American Psycho*—but fashions have changed.



THE GREAT INDIAN ACTOR OM PURI HAS MADE NEARLY 40 films in his country, but very few have been shown here. Wouldn't it be great if some enterprising local film programmer staged a Puri festival? (It could start with Satyajit Ray's *Sadgati*). Best known here for his role in *My Son The Fanatic*, where he played a sweet-souled Pakistani cabdriver in England whose son becomes an Islamic fundamentalist, Puri makes another resplendent appearance in **East Is East**, where he once again plays a Pakistani in England; only this time, it is he, and not his family, who is locked viselike into tradition. As George Khan, a fish-and-chips-store owner who came over as an immigrant in 1937 and married an Englishwoman (Linda Bassett), Puri transforms what might have been a mixed-race *Life With Father* into a jagged comedy bristling with emotional contradictions.

Photograph by Kerry Hayes.

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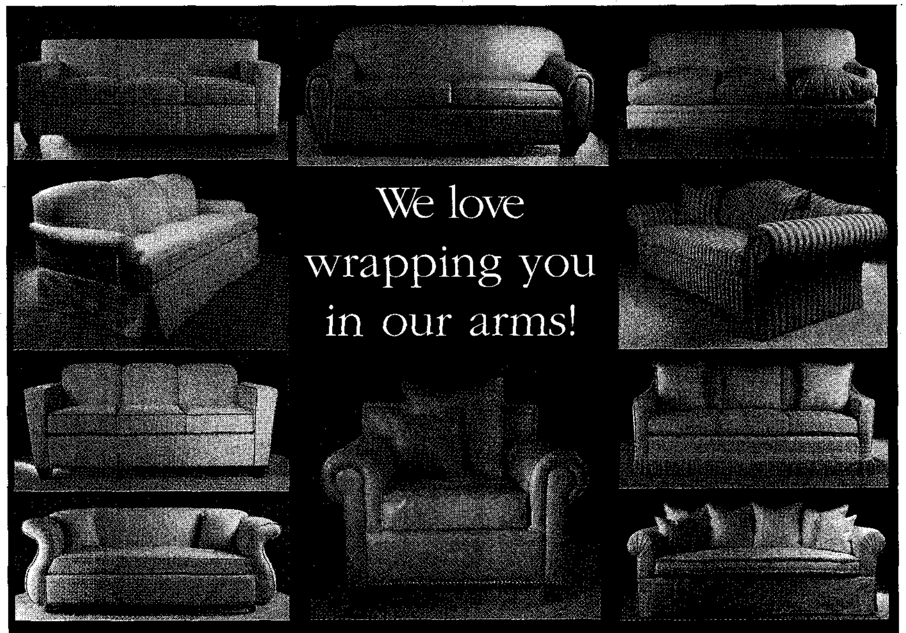

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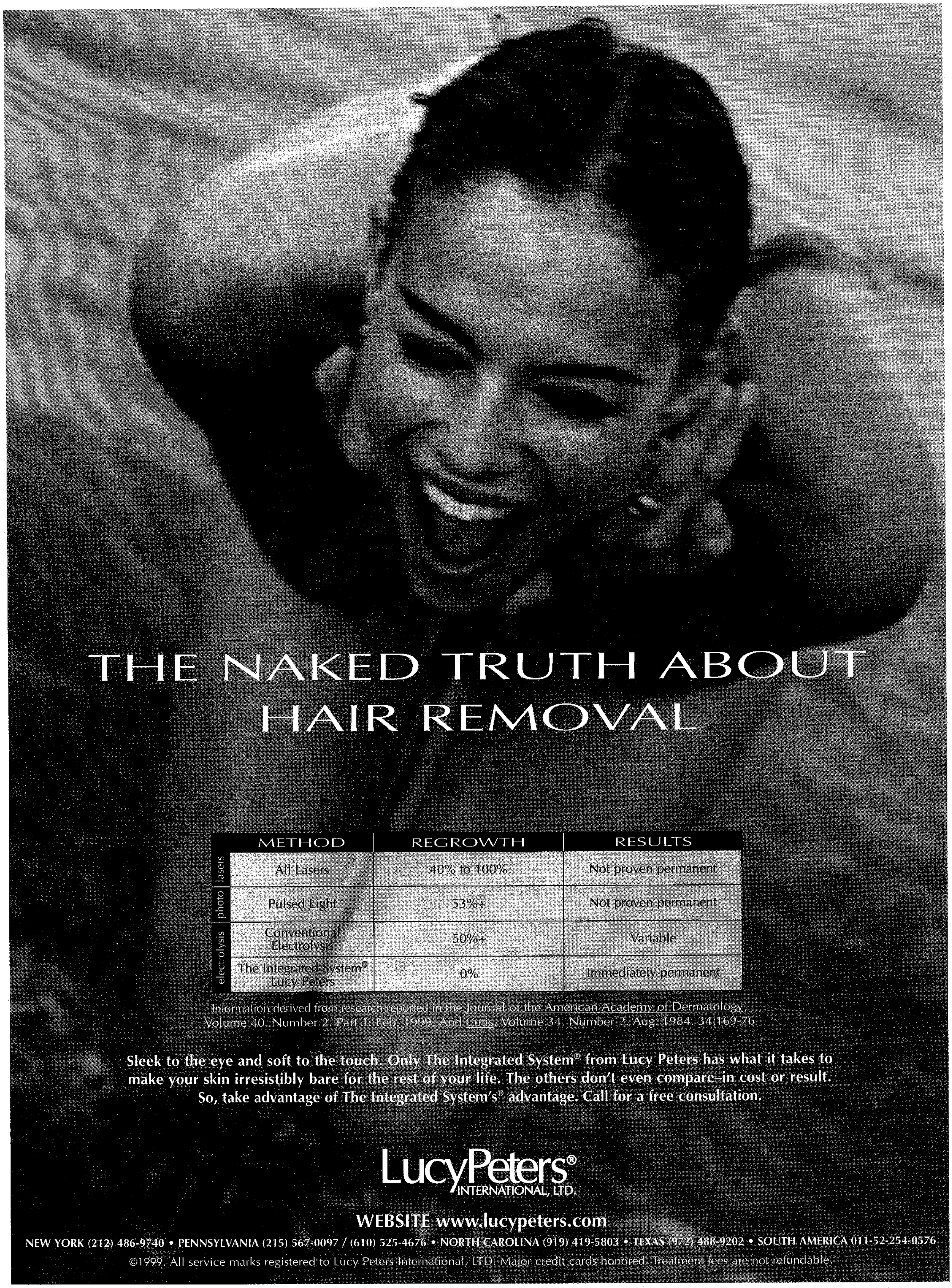
George arranges marriages for his uncooperative sons with Pakistani girls, and yet his own marriage, maddening as it often is, sustains him. He's torn between believing he's a bad Muslim or just a thwarted one, and as his frustrations mount, he seems throttled by his own ferocity. The film, set in the seventies and directed by Damien O'Donnell from a script by Ayub Khan-Din based on his play, offers Puri a wide dramatic range, which the actor extends even further. George is no mere monster; although his rages are truly frightening, he can also light up like a cherub when he has a treat to share. Giving his indulgent, uncomprehending wife the present of a barber chair, he carries on as if it were the queen's throne. Puri shows us a man who is riven not only by his own religious conflicts but also by an England that cannot accept his differentness. He's proud of that differentness, and yet, in a way he may not be able to admit to himself, he's also contrite. He's caught up in a racist culture calling for his repatriation, and on some level, he's ready to comply and chuck it all. George is both a success story and a horror story of the immigrant experience; Puri gives him his full measure of complexity.

In brief: Keeping the Faith FEELS LIKE IT STARTed out in a script conference as the setup to a bad joke about a rabbi and a priest. It ends up that way, too. Edward Norton, who also directed, is the hotshot Upper West Side priest playing opposite Ben Stiller's hotshot Upper West Side rabbi. Friends since childhood, they reconnect with a heartthrob (Jenna Elfman), now a corporate honcho, they haven't seen since she moved away in eighth grade. Romantic triangulations ensue, and as much as Norton wants us to think Noël Coward, it's Aaron Spelling who comes to mind. The filmmakers seem to be aware of this, too: Spelling's name is even invoked at one point, as if that lets them off the hook. In the past, Norton has given his average-guyness an edgy allure, and his choice of acting roles has often been daring. Why he would want to kick off his directing career with this ecumenical dud, God only knows. . . . Far be it from me to give Paul Newman career advice, but here goes anyway: Don't be autumnal. In **Where the Money Is**, he plays a jailed bank robber who cons his way into a nursing home and, aided by an attendant (Linda Fiorentino) and her husband (Dermot Mulroney), pulls off a fresh scam. The film, to its detriment, draws wistfully on our memories of *The Hustler* and *The Sting*. Graceful retirement in an actor can be ennobling; so can a rage against the dying of the light. It's this wan, winsome middle ground that doesn't cut it. ■

Peter Rainer's 1998–2000 reviews are available at **newyorkmag.com**.



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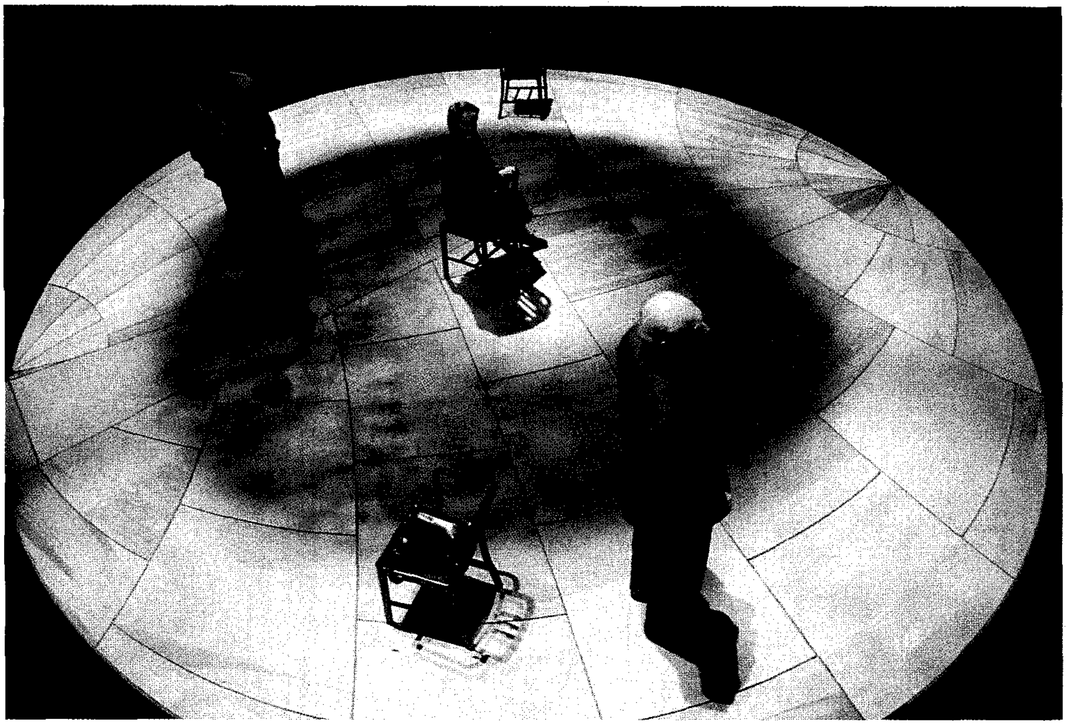
JOHN SIMON

Gone Fission

'Copenhagen' imagines Heisenberg's 1941 visit with Niels Bohr, but it's as hard to crack as quantum physics; Arthur Miller rides (bumpily) again.

PLAYS SUCH AS *BENEFACTORS,* A SHATTERING drama, and *Noises Off,* an incomparable farce—not to mention the dazzling novel *Headlong*—have established Michael Frayn as a major writer. So it is with infinite regret that I must confess to finding his current **Copenhagen** more admirable than compelling, more awesome than satisfying. *Copenhagen* is both a rare and sorely needed political play and an even rarer, and potentially deeper, play of ideas. The question of what might have happened had Hitler possessed the atom bomb, and the roles of the Danish physicist Niels Bohr and his German disciple Werner Heisenberg in the Allies' having it and the Nazis not, are matters of uncommon interest. Why Heisenberg sought out in occupied Denmark his former master and later partner in quantum mechanics, uncertainty principle, complementarity theory, particle physics, and atomic fission is certainly of political, historical, moral, and philosophical interest, lacking only, at least as presented here, in dramatic interest.



Manhattan project: Michael Cumpsty, Blair Brown, and Philip Bosco at the nucleus of *Copenhagen*.

To me, at any rate—who already as a student cared little for math and not a particle about physics (though I loved the Latin hexameters of Lucretius on the nature of things)—all this talk about atoms and electrons, photons and neutrons, uranium and plutonium, fission and heavy water is heavy going. My awe at Frayn's exhaustive research into a hermetic field (his background is in philosophy), his effort to penetrate the mystery of a historic meeting on which so much may have hinged but about which we know so little, and his noble attempt at a parallel (perhaps even connection) between the enigmatic behaviors of particles and human beings is nothing short of boundless. Alas, respect is not tantamount to absorption.

Which is not to say that much about *Copenhagen* is not provocative and watchable. Take Peter J. Davison's design and Mark Henderson and Michael Lincoln's lighting. Take Michael Blakemore's direction, which goes as far as conceivable in humanizing abstraction, in embodying the near-disembodied. Philip Bosco as Bohr, Blair Brown as Mrs. Bohr (personifying the enlightened non-scientist's and patriotic Dane's views), and Michael Cumpsty as Heisenberg perform wonders in nudging ideas toward palpable life. Observing the actors' way with such difficult memorization and tricky interplay is no mean spectacle.

Ultimately, though, I prefer Friedrich Dürrenmatt's handling of much the same topic in *The Physicists,* either in the acting version of 1960 or in the revised, more literary version of 1980. Not that this quasi-absurdist play was any more flesh-and-blood than Frayn's; it was, however, more accessible and theatrical.

TWO YEARS AFTER ITS LAST RIDE Off Broadway, Arthur Miller's **The Ride Down Mt. Morgan** is riding, or sliding, again onto Broadway. Miller has slightly jazzed up his script, but nothing substantial has been changed. The play is a senescent retrospect at a (mainly sexual) life—and a rather vulgar bit of masturbation.

There is, though, a certain slyness in this disguised piece of self-exculpation. Miller makes his semi-autobiographical hero, the bigamist Lyman Felt, less than perfect, and gives his two wives plenty of racy, accusatory lines. Yet it all builds toward a climax exalting Lyman's energy and sexual athleticism as a life force that cannot be gainsaid, symbolized by the kiss his black nurse bestows on him as he seems to recuperate from a near-fatal car crash. In other words, make it look like balanced, impartial judgment even as you sneak in the argument pro domo.

Photograph by Joan Marcus.

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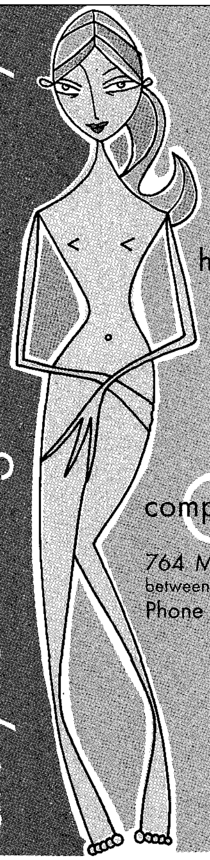
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As for the sexuality: There is nothing wrong with an old man's still glorying in sex, distasteful only when it becomes puerile smuttiness, as in, say, Yeats's "A Stick of Incense," or here in Lyman's drooling over the vagina as a "pink cathedral," or his enthusiastic quoting of I. B. Singer's explanation of someone's leaving his wife for another woman because "maybe he liked her hole better." And the best words Lyman finds for extolling his potency in bopping one wife a few minutes before bopping the other are "The moon's in my belly and the sun's in my mouth and I'm shining on the world." Goatish lip-smacking and self-serving hyperbole: Lyman Felt, semi-aptly named, is a lying man in a play unfelt.

The bad is compounded by Patrick Stewart in the lead. One of the hammiest and (except in the eyes of Trekkies) most uncharismatic actors, Stewart struts, gloats, mugs, delivers his lines as if from a revivalist's pulpit, and clobbers us with his charmlessness and the obtuseness of those who recklessly, Treklessly star him. Too bad that the fine performances of Frances Conroy and John C. Vennema, as well as John Arnone's clever scenery and Brian MacDevitt's resourceful lighting, are not deployed in a better cause.

NOËL COWARD'S **Suite in Two Keys** CONSISTS of *Shadows of the Evening* and *A Song at Twilight*, two plays taking place in the same fancy hotel suite in Lausanne in the sixties. In the first, the businessman George Hilgay, who seven years ago left his wife, Anne, and children to live with Linda Savignac, has been diagnosed as having only nine months to live. Linda has summoned Anne from London, because Anne and George still care for each other, and the three uneasy allies try to work out a modus vivendi to make George's last months as pleasant as possible. It is not at all clear how this will be done, nor is it of overwhelming concern to us. The dialogue is less fizzy than in earlier Coward, but he is trying to be more serious here.

In the second play, which also exists in a full-length version, the successful playwright-novelist Sir Hugo Latymer and his German wife of two decades, Hilde, are dropped in on by the actress Carlotta Gray, a long-ago mistress of Hugo's. She is writing her autobiography and wants permission to quote from the love letters Hugo wrote her, which he angrily refuses. But she also has another set of love letters from Hugo, to Perry Sheldon, a male friend of Carlotta's, who, dying, gave them to her; an American scholar writing a book about Hugo would make a meal of them. Hilde, whose German lover was killed by the Nazis, became Hugo's secretary and later his loveless but loyal wife. He never confessed his past to her; now it comes out, but with rather unexpected results.

What saves both these very minor plays is a certain sophistication, and the occasional spark left over from Coward's heyday. Deftly directed by John Tillinger and nicely designed, they offer good roles to Paxton Whitehead, an inspired clown who can drag out a final consonant longer than anyone, and always amuses; and to Hayley Mills, whose Anne and Hilde are suave and charming, and whom we are happy to hail after too long a hiatus since her child-actress days. Also to Judith Ivey, who, despite an expert British accent, is rather too obvious and unrefined in her two roles. But then, Coward himself was less refined than he thought: "The general consensus of opinion," he has Hugo say, two tautologies in a mere five words.

AFTER HER TEENAGE SON HAS BEEN MURdered and her marriage has gone sour, Claire has spent some time at the Pastures Recovery Center in the Arizona desert, possibly the best but surely the costliest institution of its kind. This being, as the title proclaims, **Family Week**, her mother, Lena; sister, Rickey; and teenage daughter, Kay, are visiting, but her lawyer husband and another sister, for dubious reasons, are not.

Beth Henley, a specialist in kooky siblings, dysfunctional families, and fey southern humor, is at it again, true heir of Truman Capote and Carson McCullers that she is. We get seven days of private confrontations and therapy sessions during which Claire and one of the others read lists of grievances at each other, appending their reactions. These must come from a menu of primary emotions conveniently written out on a blackboard, in case someone cannot remember the six available choices. On the weekdays, it is all fear, anger, pain, shame, and loneliness; on Sunday, when Lena is permitted to take Claire to a restaurant (where such forbidden yummies as sugar are served), the only emotion is joy.

The play is decently acted by Angelina Phillips, Rose Gregorio, Carol Kane, and Julia Weldon under Ulu Grosbard's no-nonsense direction on John Arnone's first-ever inadequate set (though the budget must have been minimal). Economy is maintained also by each actress's being double- or triple-cast as also a counselor or two, unless that happens to be Miss Henley's notion of avant-garde playwriting. A light sign above the stage announces the time (first day, second day, etc.), and hearteningly promises approaching relief. It is not that the play is downright bad—it isn't—but one finds it hard to feel anything for these kooky-cutter characters. ■

John Simon's 1997–2000 reviews are available at **newyorkmag.com.**

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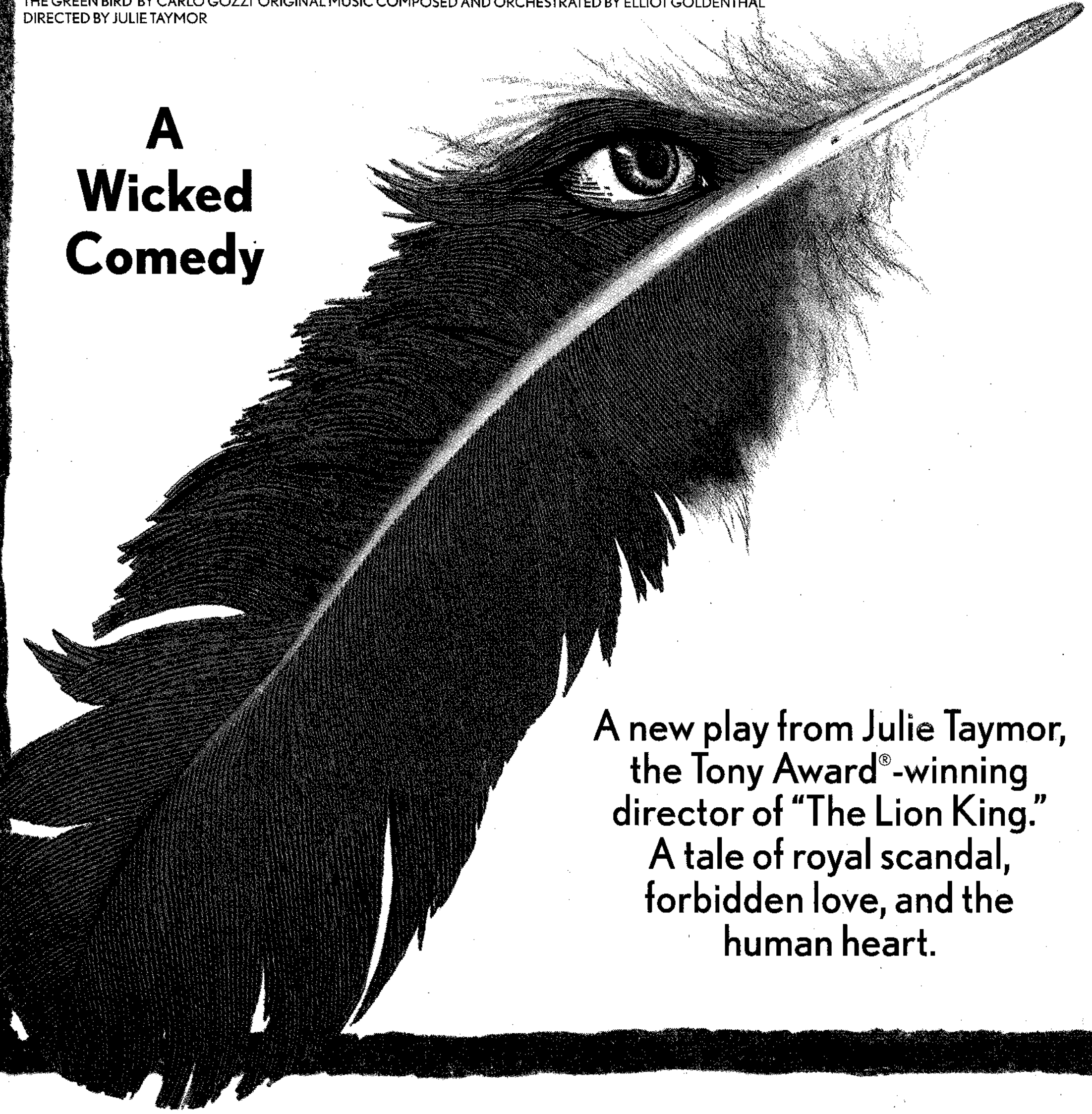

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JOSEPH GIOVANNINI

On the Right Track

Anticipating the arrival of its new high-speed trains, Amtrak deftly transforms dreary Penn Station with sleek escalators and other touches.

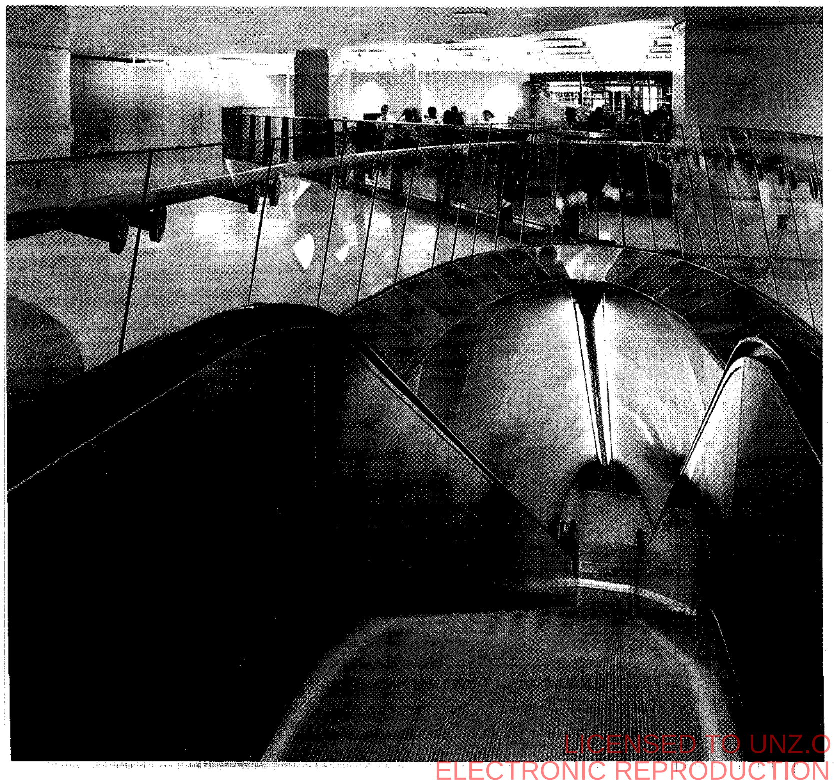
PENN STATION ENDURED A KAFKAESQUE METAMORPHOSIS in 1963 when the classical monument woke up transfigured as a bargain-basement subway stop with no there there. After the demolition, New Yorkers themselves were diminished: Yale architecture historian Vincent Scully observed that travelers scuttled into the city like rats. *Nobody* likes Penn Station. Replacing a splendid structure whose triumphal arches ennobled the simple act of entering the city, it offered instead cheap, fluorescent caverns lined with doughnut shops.

The imminent arrival of the new 150-mph Acela train has finally prompted Amtrak to bring the station itself up to speed even before the station is reborn yet again, this time across Eighth Avenue in the General Post Office building. The main concourse has been retrofitted with three escalator tubes designed to whisk travelers from train to concourse. Each elliptical tube pierces a stainless-steel collar, itself shaped as an ellipse rimmed by leaning glass rails cantilevered up from the floor. The New York office of Hellmuth, Obata & Kassabaum (HOK)—with Kenneth Drucker as director of design and Wayne Striker as project manager—has made every effort to convey the thrill of speed and a sense of the new train's messianic advent. The future has returned, emblematically, from the airport to the train station.

In Europe, high-speed rail lines have bred a new generation of breathtaking high-tech stations that prove trains are not sentimental indulgences. The architectural counterparts of these new whispering trains range from Victoria Station in London to Charles de Gaulle Airport's TGV station and beyond, stations whose veils of glass and dazzling structural webs look engineered by genius spiders. In the United States, when train stations receive any attention at all, it is usually for restorations that affirm yesteryear. When Grand Central Terminal was refurbished, architects Beyer Blinder Belle built a new staircase on the east end of the concourse as originally conceived a century ago. The sweeping flight suggests not that trains have a future but that the building has a past.

At Penn Station, HOK didn't have much to work with in the bland, flat, nine-foot-tall concourse, but the soulless spaces have responded surprisingly well. The new escalators are the focus of an expansive new waiting area set within a glass-and-metal enclosure streamlined with continuous horizontal mullions supporting gently inclined panes. Lighting coves at the top of the glass walls turn the surrounding ceiling into a vaporous white halo. Inside the soon-to-open waiting area for high-speed service, surprisingly elegant sofas are placed near Internet ports and beneath a glowing ceiling whose pendant light trays establish a second plane, creating a sense of greater overall height. The existing terrazzo floors have been repaved in swirling forms.

This futuristic design, imbued with the sensuality of movement, represents a walk on the wild side for HOK, which specializes in a conservative, corporate modernism. Amtrak, too, is molting. In a consumer culture, image is both destiny and advertisement, and the makeover—there are also signs, marquees, and booths dispersed throughout the station—is part of a coordinated effort to brand the Acela visually, from locomotive to typeface to station, from Boston to Florida. This local incarnation of light and metal caught in the warp of acceleration has resuscitated the given-up-for-dead Penn Station. In the scale of Manhattan things, HOK's intervention may be modest, but it elevates the dignity of the public realm where it matters. It is an exemplar of how architectural mediocrity, while pandemic, is reversible, even if remedied one small piece at a time.



Ellipses together: Hellmuth, Obata & Kassabaum bring light and space back to Penn Station.

FOR A SERIOUS CASE OF FROSTBITE, DIAL THE NEW YORK Public Library and ask the public-relations representatives if the library intends eventually to exhibit the three schemes in the recent design competition for the mid-Manhattan branch at 40th Street and Fifth Avenue, kitty-corner from the main building. The board has not announced that Gwathmey Siegel & Associates has won the competition—because it hasn't even announced the competition. So we don't know now, and may never know, why the New York firm's dubious proposal—which would put an eight-story, cartoon-like addition, bloated and undulating like a classical column on steroids and acid, atop the Renaissance-style block—prevailed over

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schemes by Hardy Holzman Pfeiffer Associates and Smith-Miller + Hawkinson partnered with Shepley Bulfinch Richardson and Abbott. Maybe Gwathmey Siegel's really is the best, but apparently there will be no public discussion, at least not in the form of a library exhibition that presents all the work. Calls to the normally loquacious architects revealed they are gagged.

By its very nature, the New York Public Library would seem an institution that would want to impress an event like this on the public consciousness. "In no other nation does the public library building occupy so important a place and status, as in the American city, town and suburb," writes Henry Hope Reed in his book *The New York Public Library: Its Architecture and Decoration,* in which he discusses the two runners-up to the winning Carrere & Hastings design for the main library. But the library now is playing its cards close to the vest, and the silence seems part of a larger, disconcerting institutional trend most recently displayed by MOMA. In December 1997, the museum cagily exhibited the design of the winning architect, Yoshio Taniguchi, for its $650 million expansion, but did not show the runners-up until three months later, when the news was stale. Boards are particularly averse to difficult-to-control public debate when they have to raise hundreds of millions of dollars.

There are other reasons besides the sobering proposal to be concerned about the library expansion. Up Fifth Avenue, Gwathmey Siegel did an addition to the Guggenheim that virtually stops Frank Lloyd Wright's drum from spiraling, and down the avenue, the firm just completed the second of its projects in the former B. Altman building. The new Fifth Avenue entrance atrium for the Graduate Center of the City University of New York is static and ponderous, with an unimaginative interplay of the circle and square. The Science, Industry, and Business Library on the Madison Avenue side, also by Gwathmey Siegel, enjoys a greater diversity of forms in a more porous space.

A retrospective of Gwathmey Siegel's projects, which coincidentally just opened in an exhibition space off the atrium at 365 Fifth, attests to the unevenness of the firm's work. Residences remain the strength of a partnership that has not consistently been able to translate its vocabulary of Platonic solids and voids either to larger institutional work or to smaller-scale interiors. They tend to be airless—controlled by an overweening geometry of grids. A surrogate for an eventual winner-only exhibition, the show clarifies why we should worry about the results of the competition. ▬

Joseph Giovannini's 2000 reviews are available at **newyorkmag.com**.

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Lost *Passion*

Bach's 'St. Mark Passion' is "reconstructed" in a clever but pointless pastiche that sounds like generic Baroque; Gallic operatic virtues on display.

HAS IT BEEN ONLY FIFTEEN YEARS SINCE THE MUSIC world staged its last global bash honoring Johann Sebastian Bach? That marked the 300th anniversary of the composer's birth, yet here we are again, 250 years after his death, celebrating harder than ever. Lincoln Center has been doing its part, sponsoring numerous concert-and-lecture events starring a host of Bach specialists, along with a film series featuring archival footage of important Bach interpreters from the past century. The festivities continue this month, with a seasonal focus on the great man's musical settings of the Crucifixion story. Only two complete scores survive, Passions based on the Gospel accounts of Matthew and John, but Lincoln Center stirred up a bit of controversy by presenting a third in the Church of St. Ignatius Loyola: the **St. Mark Passion**, as reconstructed by the Dutch organist-conductor Ton Koopman.

Bach did indeed compose a *St. Mark Passion,* and presided over a performance on Good Friday, 1731, but the score disappeared after his death and is presumed permanently lost. The full text survives, however, together with indications of how the composer may have treated it. That has been enough encouragement for itchy musicologists, and Koopman's version is only the latest of several attempts to create a viable performing edition. For the meditative arias and extended choruses, Bach apparently planned to adapt preexisting music from his cantatas, a parody procedure he often used and one that Koopman, too, has adopted to make his realization. He also drew on Bach's many four-part chorale harmonizations to supply the congregational hymns that appear at key moments in the score. As for the narrative element involving the Evangelist, Jesus, Pilate, and other characters in the drama, Koopman had no choice but to compose that music himself, taking corresponding passages in Bach's other Passions for his model.

As heard on the new Erato recording (8573-80221-2) performed by Koopman's Amsterdam Baroque Choir and Orchestra, the work is nothing if not a clever pastiche by a practical musician with a deep knowledge of Bach style. At the same time, this "new" Passion sounds peculiarly characterless and uninvolving, a score that any minor Baroque composer might have produced, despite occasional flashes of authentic Bach. No surprise about that. This is hardly the same as working with the existing materials of an unfinished piece and filling in the blanks. Puccini's *Turandot* or Mahler's Tenth Symphony would surely have turned out differently had the composers lived to complete their scores, but what they did leave justifies sensitive editing in order for us to hear it. Since we really haven't a clue as to how Bach's own *St. Mark Passion* might have sounded, this cobbled-together curio seems pointless.

The differences between a copy and the real thing were apparent from the first notes of the New York Philharmonic's recent performances of Bach's **St. John Passion** in Avery Fisher Hall. The *St. John* may lack the diversity and grandeur of the composer's more elaborate *St. Matthew,* but this dramatic account of Christ's death and resurrection has a tautly drawn, almost operatic character that begins in deep anguish before gradually yielding to consolation. That was the spirit in which Kurt Masur presented his interpretation, eloquently communicated by the orchestra—even the most adamant authentic-instrument purists must have been impressed by such exquisite playing, especially from the first-desk musicians. Unfortunately, the vocal soloists were disappointing. Peter Schreier can still remind us that he was once an incomparable Evangelist, but the tenor arias are now beyond his reach. Hakan Hagegard and Siegfried Lorenz also sounded worn, while Heidi Grant Murphy and

The better Bach: The Westminster Symphonic Choir and the American Boychoir performing *St. John Passion.*

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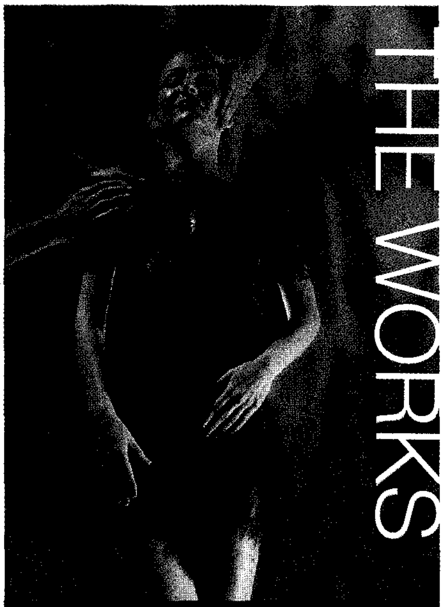

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Marietta Simpson were competent at best. The most compelling singing came from the American Boychoir and Westminster Symphonic Choir.

CLASSICAL MUSIC

THREE COMPLETE CYCLES OF WAGNER'S mighty *Ring* epic at the Metropolitan are monopolizing most operagoers' attention at the moment, but Francophiles have been having a good month, too, with Rameau's **Platée** at the City Opera, Debussy's **Pelléas et Mélisande** at the Met, and Hérold's **Zampa** at L'Opéra Français de New York—three contrasting French scores from three different centuries, each in its different way celebrating the distinctive Gallic virtues of economy, precision, musical elegance, and verbal refinement.

The Rameau and Debussy operas are encountered with some frequency, but all that survives of *Zampa* nowadays is its overture, and even the popularity of that pop-concert staple has waned. During most of the 1800s, though, the work was performed throughout Europe, a delicious example of French opéra comique at its high noon. First seen in 1831, *Zampa* owes much to Auber's *Fra Diavolo*, which preceded Hérold's charmer by a year and still occasionally turns up. Both feature a fetching soprano pursued by two tenors, one poor but honest and the other a dashing libertine-outlaw. Virtue wins, of course, and the oversexed Sicilian pirate Zampa finally gets his comeuppance when the statue of a girl he once betrayed comes to life and crushes the rotter to death, as Mount Etna, signaling nature's approval, stages a spectacular eruption.

Hérold may not have had Auber's easy melodic gift, but his score is just as tuneful and in some ways even more sophisticated, full of craftily developed ensemble numbers—picture Rossini halfway to Offenbach with just a dash of early Verdi. This music could sound dangerously unfocused unless lovingly coaxed to life by a conductor who understands the genre and its stylistic requirements—a conductor like Yves Abel, who presided over an exemplary performance characterized by lyrical grace, instrumental transparency, a buoyant lilt and dramatic thrust. The three principal singers were also first-rate: Tracey Welborn, a virile Zampa with the requisite coloratura technique; Charles Reid, an ideal romantic foil with a pleasingly soft-grained lyric tenor; and Isabel Bayrakdarian, whose sweetly textured, perfectly tuned soprano makes her an irresistible opéra comique heroine. Appearing as Hérold himself, Alexander Herold provided a rather witless narration, a minor irritant in an otherwise delightful evening. ■

Peter G. Davis's 1997–2000 reviews are available at **newyorkmag.com**.

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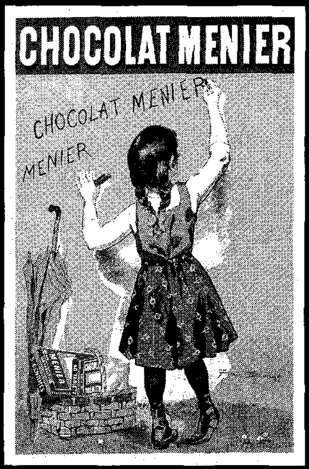

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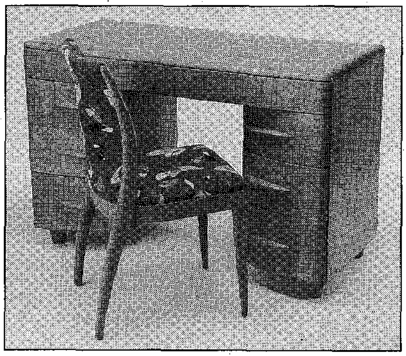

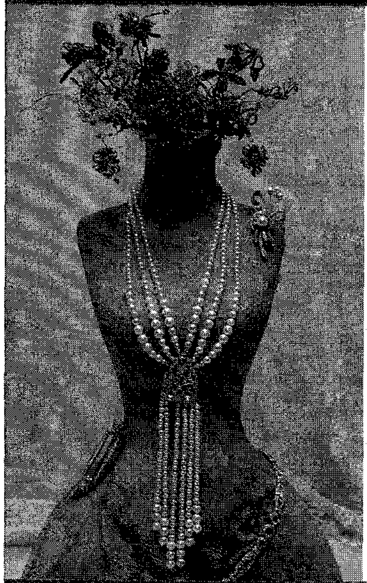

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DANCE **TOBI TOBIAS**

Russian Ham

More lurid melodrama from the Eifman Ballet of St. Petersburg, and some charming gimmickry from Eliot Feld's Ballet Tech.

Techies: Eliot Feld's new *nodrog doggo.*

THE **Eifman Ballet of St. Petersburg**, A SURPRISE hit in the States for three years running, is not your conventional purveyor of concert dance, classical or otherwise. Yes, even the venerable Bolshoi Ballet finally succumbed and commissioned a Boris Eifman piece, but that, I would suggest, is the Bolshoi's problem. Much as Eifman may lay claim to elevated aspirations—"Dance is the instrument of my soul"—what he actually delivers, with ingenuous relish, is popular entertainment. His stock in trade is the extravaganza that titillates by means of poster-art passions, glamorized violence, a wide streak of sentimentality, and some decidedly creepy eroticism.

Eifman's so-called ballets are essentially lurid melodramas that happen to use movement—traditional ballet and mid-century expressionist-modern—in place of words. His scenarios are both grandiose and absurd. In *Russian Hamlet,* new to New York in this engagement, Catherine the Great and her unfortunate son, Paul I, become Gertrude and *her* poor boy. In *Red Giselle,* Olga Spessivtseva, the sublime Revolution-era Russian ballerina who went mad, serves as the victimized heroine in a saga depicting (literally as well as metaphorically) the rape of the ballet of the czars. Even if belief is generously suspended before such librettos, they're undermined by their internal inconsistency.

Taken as a whole, though, Eifman's aesthetic is all of a piece. His idea of musical accompaniment is to wrench large chunks of Tchaikovsky, Beethoven, or Mahler from their contexts and offset the sublimity with whatever latter-day stuff is needed to indicate that a character or situation is seriously unraveling. His crudely phantasmagoric scenic effects, though confined to the City Center so far, are clearly yearning for the Radio City Music Hall. His dance vocabulary—I mention this last because it appears to rank low among this choreographer's concerns—looks as if it had been derived from two dubious sources: videotapes of the Martha Graham repertory when it was way past its prime and the elements of academic ballet, such as extravagantly splayed-out postures, that read effectively even at a great distance. As for the acting the performers do as they execute these contorted or exaggerated maneuvers (the same ones, again and again and again), it's all histrionics. The model for the generic, high-pitched emoting might be silent films unilluminated—uninflected, even—by talent.

There is an audience avid for this. In New York, a staunch component of this public consists of émigré Russians. Listen to the pre-performance babble in the lobby and you're transported to Moscow—or at least to Brighton Beach; the familiar pre-curtain admonition to gag beeping electronic devices is delivered in Russian as well as in English. This devotion on the part of the *landsleit* is not merely a matter of chauvinistic loyalty. Eifman's over-the-top take on history and psychology reflects a significant strain in Russian art, particularly in literature and opera. Think of Dostoyevsky's *Brothers Karamazov* (which Eifman has already appropriated). Think of Mussorgsky's *Boris Godunov.* Eifman's concepts and his manner of animating them are also an entirely reasonable response to the political climate that has prevailed for centuries in his homeland—brute force, terror, dislocation, and magical belief being the norm.

Still, not all Eifman enthusiasts are Russia-oriented. Many just relish visual and emotional spectacle, the more flamboyant the better. The most undaunted of *these* admirers probably wouldn't object if the productions were done as ice-skating shows, a genre in which, by the way, Eifman has served his term, no doubt successfully.

ELIOT FELD'S *COUP DE COUPERIN*—ONE OF THE TWO NEW works presented by his company, **Ballet Tech**, in its recent Joyce season—may have been devised to challenge

Photograph by Janet P. Levitt.

(and celebrate) the increased accomplishment of his still-raw young dancers in the refined reaches of academic style. An excursion for sixteen that is not without deftness, wit, and charm, the piece reflects the elegance of Baroque court dancing, from which classical ballet evolved. The dancers have indeed increased their skill—all the women work on pointe without any major gaffes, though pointe work is definitely post-Baroque—but not sufficiently for them to be credible as adept technicians, let alone artists for whom an advanced level of technique is merely a springboard to more exalted things.

The men of the group, notable for their fierce physical energy and psychic intensity, are obviously ill at ease with the cavalier comportment required of them here. The women are somewhat more sophisticated about patrician behavior (women always are), but they, like their male counterparts, are hampered by insecure turnout, sluggish action in the feet, and a lack of buoyancy in the air. Unfortunately, flaws in these areas—balletic essentials—are hard to correct at the professional level. To be effective, the necessary highly wrought training needs to be applied rigorously to the malleable bodies of children and adolescents.

Feld is a tenacious man. He has culled his performers from New York's public schools and masterminded their development for a full decade. Most of them would not otherwise have had a chance at a professional career in an elitist art. He's in some sense a father to them, so he can't afford to err or fail. There's too much at stake—for them, for him, and for the project itself, which is as much a social experiment as an artistic one. Still, if it's distinguished practitioners of classical ballet he wants, he needs to rethink the means by which he grooms his protégés and concentrate on that aspect of their training. It's clear from the present company—talented and personable though they are—that they're getting too little, too late.

In much of the current Ballet Tech repertory, of course, the issue of first-class classical-dance capability doesn't arise. The new *nodrog doggo,* for example, requires little more than powerful presence from the seven men who perform it. It's a simple, effective gimmick—the men, nearly nude, prowling menacingly around a dusky stage, eerily illuminating face and groin with little lights concealed in their palms. They might be what the cops saw lately when they opened fire. No doubt some people will want to know what Feld is up to with the puzzling title of this piece. I'm more worried about what Feld is up to overall. ▬

Tobi Tobias's 1997–2000 reviews are available at **newyorkmag.com**.

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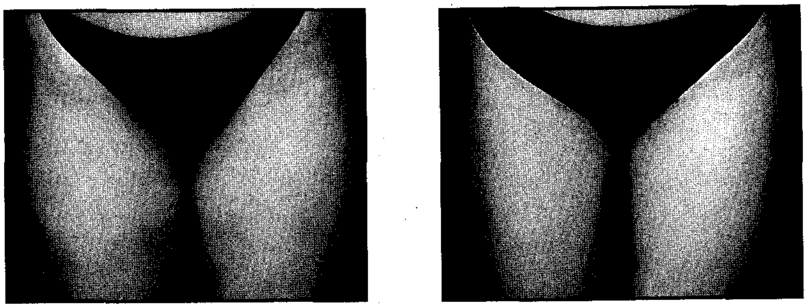

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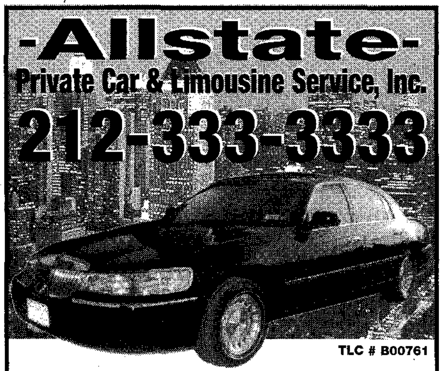

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POP MUSIC ETHAN SMITH

Möbius Smith

On his new album, Elliott Smith sounds like the man who came in from the home studio. And he's all the better tackling the world outside his navel.

Some of his best friends are recording consoles: Elliott Smith.

BEING IN A BAND, ROMANTIC ROCK-AND-ROLL fantasy has it, is a form of nonverbal communication—of *connection*—comparable in intensity only to sex. So what about a guy who goes it alone? Who constructs layered, gorgeously arranged, compositionally innovative pop all by himself? Who only found his voice when he *left* his band?

One might imagine he'd be a half-blind, hairy-palmed troglodyte. Which could be why singer-songwriter Elliott Smith's fifth solo album, **Figure 8** (DreamWorks), is named after a geometric manifestation of solipsism—the infinite, closed loop that figure skaters practice to hone their skills. He's the quintessential studio loner in the tradition of Brian Wilson—but he still walks the line between telling self-reflection and off-putting self-involvement.

Smith's one-man-band M.O. was born of necessity: His first solo albums were home-recorded side projects—outlets for the spare but beautiful folk-pop he couldn't find a happy home for in the noisy songbook of his post-punk outfit, Heatmiser. But his bedroom genius found an unlikely stage at the Shrine Auditorium after "Miss Misery," the song he'd written for *Good Will Hunting*, got an Oscar nomination. Even on his DreamWorks debut, *XO*, Smith's big budget mainly bought him more studio time: He played most of the guitar, bass, drum, piano, even harpsichord parts himself.

On *Figure 8*, Smith evolves from a talented songwriter with a major Beatles jones into a regular one-man band. It's all there: Lennon's mordant irony, McCartney's knack for pop melody, Harrison's unobtrusive chops, and George Martin's classical pedigree, translating into smart, nuanced arrangements. That's not to say *Figure 8* is a *Beatlemania* redux—just that there's always something there to remind you of Lennon and McCartney. The symphonic meltdown that follows the complex modernist piano on "Everything Means Nothing to Me" could be right out of "A Day in the Life." And "Somebody That I Used to Know" features fingerpicking that evokes "Blackbird"—even if the embarrassingly bilious lyrics owe more to "How Do You Sleep?" than to "All You Need Is Love."

Compared to its predecessors, *Figure 8* includes a little more input from the outside world—more guest musicians, other producers besides Smith—but it's still all about Elliott. Sometimes, unfortunately, to less than heartening effect: Smith is capable of subtle introspection, but too many of his new songs sound like the self-pitying complaints of an adolescent venting in his diary. "Easy Way Out," a lovely acoustic-guitar gem, is also a mean-spirited screed (possibly against the singer himself, but trite just the same). "Wouldn't Mama Be Proud" maintains, with ham-fisted sarcasm, that "there's a silver lining in the corporate cloud." And did he really have to follow "Everything Reminds Me of Her" with "Everything Means Nothing to Me"? Combine the titles, as their proximity seems to encourage, and by the transitive property of rock lyrics you get another touching message: "She means nothing to me."

Figure 8 is best when Smith breaks out of his Cat Stevens loop—no matter what direction he goes. "L.A." features an arena-rock riff that would have done Humble Pie proud. True to its parenthetical subtitle, "In the Lost and Found (Honky Bach)" is a mock-baroque waltz as played by a saloon pianist, with a Mancini-esque melodica solo thrown in for good measure. As a composer, Smith is an anachronism—he brings musical sophistication to craftily structured songs in a way hardly anybody else still does. But judging from his new batch of lyrics, he could stand to get out a little more.

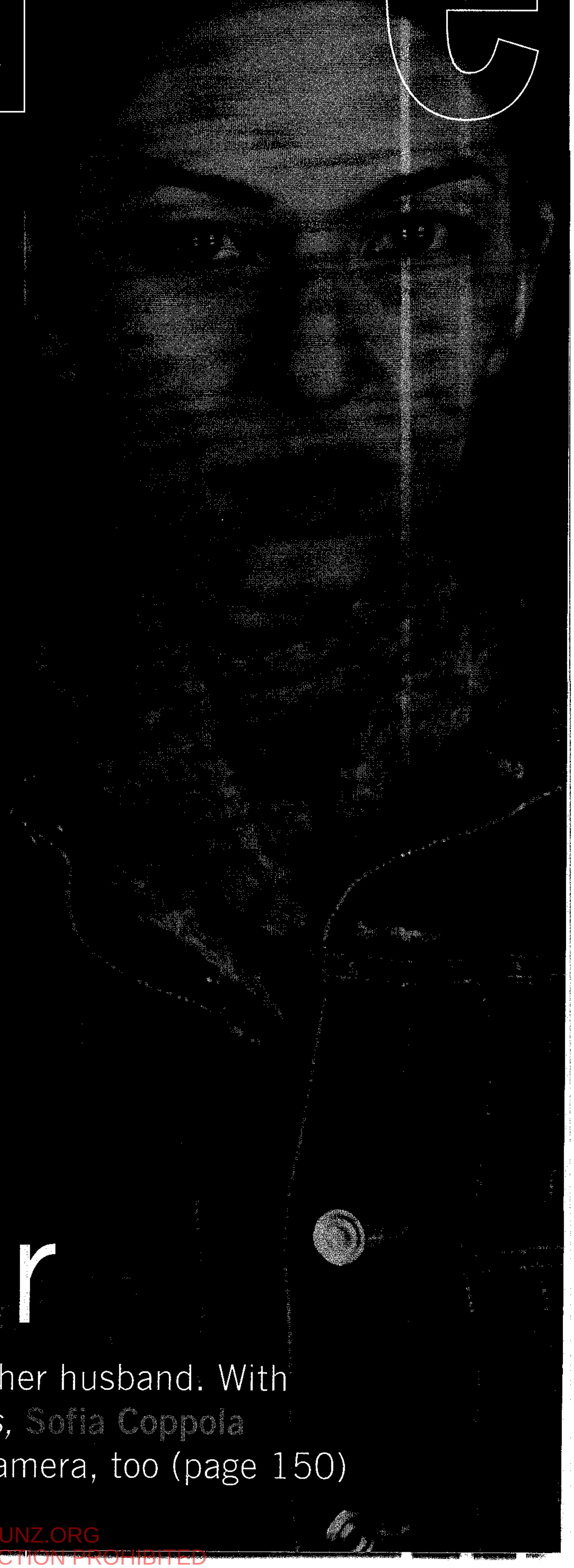
In Brief: AFTER ENDING SEVEN YEARS OF SILENCE WITH LAST spring's lovely, symphonic *Apple Venus Volume 1*, XTC—the most dedicated of eighties Beatles devotees—are now in album-release overdrive. On **Wasp Star (Apple Venus Volume 2)** (TVT), Andy Partridge and Colin Moulding pick up their electric guitars for a romp as vigorous as any since 1982's *English Settlement*. As always, the cheese factor remains high. But when Partridge sings, over a chugging beat, "I'm stupidly happy, it's surely a sin," it's infectious enough to be convincing. ▬

Ethan Smith's 1998–2000 reviews are available at **newyorkmag.com**.

Photograph by Autumn DeWilde.

cue

A Weekly Guide to Entertainment and the Arts in New York



art 164
concerts 177
dance 177
kids 184
the mix 181
movies 150
nightlife 178
online 183
restaurants 169
sports 182
television 181
theater 159
the written word 182

Famiglia Affair

Dad's a director. So's her husband. With *The Virgin Suicides,* Sofia Coppola finally gets behind the camera, too (page 150)

movies

Croupier...Sofia Coppola...The Last September

New Films

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls is his best in years. It's a heavily sentimentalized vision of femalehood, a cross between Tennessee Williams and Ross Hunter. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) *CC Angelika Film Center; CC Eastside Playhouse; Lincoln Plaza Cinemas; Kaufman Astoria Cinema; Kew Gardens Cinemas.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. Sam Mendes, celebrated for his direction of *Cabaret* and *The Blue Room* onstage, makes his movie debut; the script is by Alan Ball. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *Clearview's Waverly; UA Union Square; Clearview's Chelsea; Clearview's Ziegfeld; Loews State; Clearview's First & 62nd St.; Clearview's 62nd and Broadway.*

American Gypsy—Jasmine Dellal's documentary focuses on the efforts of activist Jimmy Marks to publicize civil-rights issues involving the 1 million Gypsies currently living in the United States, but more broadly it's a portrait of a widely dispersed yet extremely insular group. (1 hr. 20 mins.; NR) *Opens 4/21.*

American Psycho—See Rainer, page 130. (1 hr. 40 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 72nd St. East; UA East; Clearview's Olympia; Loews 84th Street; Concourse Plaza; Whitestone; BAM Rose Cinemas; Clearview's Cobble Hill; Linden Boulevard Multiplex; Ridgewood; UA Marboro; Centre Sunnyside; Kew Gardens Cinemas; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movieworld; UA Movies at Staten Island; Bay Plaza.*

★**Being John Malkovich**—This debut feature from director Spike Jonze and screenwriter Charlie Kaufman is a stunning piece of metaphysical vaudeville. John Cusack plays a dejected puppeteer who, working as a file clerk, discovers in the wall of his office a portal leading directly into the head of John Malkovich (playing himself). The plot is a series of riffs and spirals, and the result is like a neo-slacker's spin on the sort of thing Pynchon or Borges might have dreamed up. (Rainer; 11/8/99) (1 hr. 52 mins.; R) *Clearview's Waverly.*

★**Black and White**—James Toback's free-form movie about white teenagers, crime, and hip-hop has an aliveness that compensates for a lot of old-style plot devices. The film owes as much to Toback's continuing racial obsessions as it does to the cultural moment. Robert Downey Jr. gives a peerlessly funny performance as a gay husband bitch-slapped by Mike Tyson. (Rainer; 4/17/00) (1 hr. 40 mins.; R) *Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; UA Criterion; UA Gemini; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Ridgewood; Kew Gardens Cinemas; UA Astoria; UA Crossbay II; UA Movies at Staten Island.*

★**Boiler Room**—This debut feature from writer-director Ben Younger is, at least until the heavy moralizing and Freudianizing set in, a terrific thrill ride through the underworld of a chop-shop brokerage house. Giovanni Ribisi is the trainee who learns to swim with the sharks, and his cast of cohorts includes Ben Affleck, Scott Caan, Nicky Katt, and Vin Diesel. (Rainer; 2/28/00) (2 hrs. 1 min.; R) *CC Sutton.*

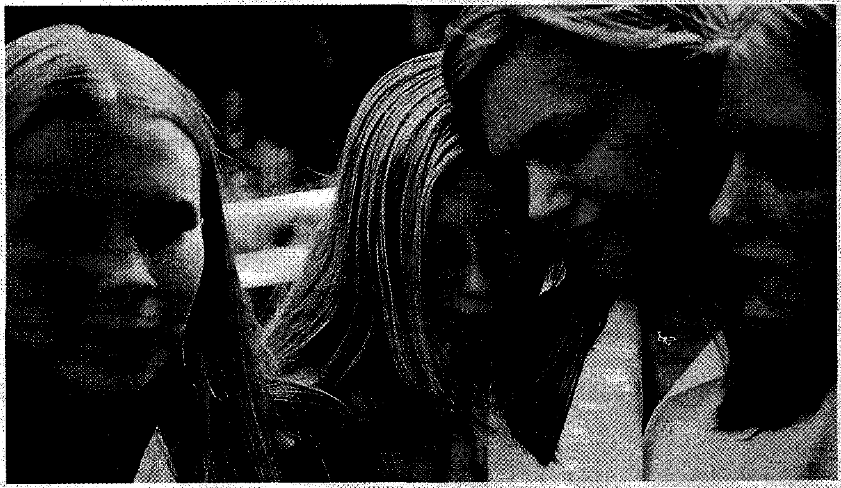
★**Boys Don't Cry**—Directed by first-timer Kimberly Peirce, the film is about Teena Brandon, who, as Brandon Teena, passed as a boy, romanced the girls, and was killed for her deceptions by two ex-cons in Nebraska in 1993. The talented Hilary Swank plays Brandon. (Rainer; 10/18/99) (1 hr. 54 mins.; R) *Quad Cinema; CC Murray Hill Cinemas; UA Criterion; Clearview's First & 62nd St.; BAM Rose Cinemas; Kaufman Astoria Cinema; Kew Gardens Cinemas.*

The Cider House Rules—Michael Caine, Delroy Lindo, and Tobey Maguire star in Lasse Hallström's sweet coming-of-ager, based on the novel by John Irving. (2 hrs. 11 mins.; PG-13) *CC Angelika Film Center; Clearview's Chelsea; CC Crown Gotham; UA Criterion; Whitestone; BAM Rose Cinemas; Cinemart; Kaufman Astoria Cinema.*

The Color of Paradise—A blind 8-year-old Iranian boy, shunned by his father, must learn his trade and much more from a blind carpenter to whom he's been apprenticed. By Iranian director Majid

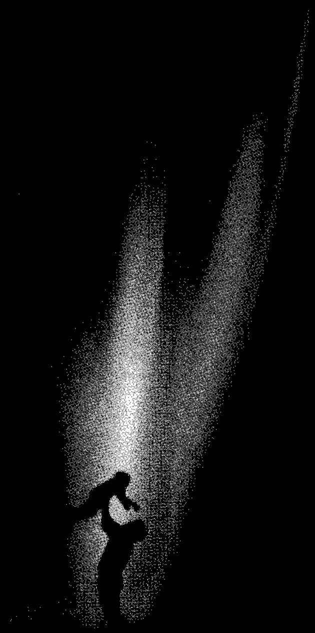
Previews
Sofia's Choice

"When you love a book, it's hard to see someone else's version of it," says Sofia Coppola, recovering from the flu, a media junket, and the premiere of her full-length directorial debut, *The Virgin Suicides*. Several years ago, Muse productions owned the rights to Jeffrey Eugenides's 1993 novel about five mysterious sisters who commit suicide, and a screenplay was in the works. But Coppola—the 28-year-old Hollywood scion who's used her talents (and good connections; she's also married to director Spike Jonze) to become an actress, screenwriter, fashion designer, TV host, and photographer—decided to write her own version anyway. Eventually, her father's American Zoetrope convinced Muse to coproduce it using Coppola's script, and she was picked to direct. "You just have to focus all your energy and attention onto this one thing for four years and convince other people to help you make it," she says. "I have other interests outside filmmaking. But I didn't just do this on a whim. My father's like having a tutorial for twenty-odd years. He's a good teacher, and he likes to talk about what he learned." Years of design and photography, and, of course, a childhood spent on location, have given Coppola something even her harshest critics can't deny—a lush visual style that perfectly suits the wistful, ethereal tone of Eugenides's narrator. Coppola had already made a short film, "Lick the Star," about an odd group of teenagers, and it was the theme of high-school obsession that drew her to the novel. "I liked working on a film about that age," she says. "All your emotions are more intense because you're experiencing love and the idea of mortality for the first time, and there's more *epicness* to everything." *The Virgin Suicides* (starring, from left to right, Leslie Hayman, Kirsten Dunst, A. J. Cook, and Chelse Swain) opens April 21. **Boris Kachka**



'Cue' cover photograph by Jean-Francois Robert/Corbis Outline

THE FUTURE IS LISTENING



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APRIL 28

Majidi. In Persian with English subtitles. (1 hr. 30 mins.; PG) *Quad Cinema; Lincoln Plaza Cinemas.*

Don't Let Me Die on a Sunday—Don't see this movie any day of the week. Not to be outdone by prudish Americans, director Didier Le Pêcheur has crafted something edgier than *Crash* but almost as vapid and senselessly controversial. (1 hr. 26 mins.; NR) *Opens 4/21.*

Drowning Mona—A black comedy in which Bette Midler plays an obnoxious woman who turns up in the local fishing pond, and Danny Devito is the small-town sheriff who is stuck investigating her supposed murder. Trouble is, everyone in the whole town wanted her dead. (1 hr. 31 mins.; PG-13) *CO Worldwide Cinemas.*

★**East Is East**—See Rainer, page 130. (1 hr. 36 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

★**East-West**—A hokey, melodramatic, enjoyable Cold War drama from France about a Russian émigré physician (Oleg Menchikov) who returns to Stalin's postwar police state with his French wife (Sandrine Bonnaire) and pays the price. Catherine Deneuve plays the French actress who helps save the day, and her cheekbones and lip gloss have never seemed so politically correct. In French and Russian with English subtitles. (Rainer; 4/17/00) (2 hrs. 5 mins.; NR) *Paris Theatre.*

★**The End of the Affair**—This Neil Jordan adaptation of Graham Greene's 1951 sin-and-redemption novel has a hushed, spectral atmosphere that, at times, resembles *Brief Encounter* crossed with *Tales From the Crypt*. It's an impressive, and oppressive, achievement, featuring Ralph Fiennes as an acidulous novelist in torrid, soulful involvement with the wife (Julianne Moore) of a meek civil servant (Stephan Rea). (Rainer; 12/13/99) (1 hr. 45 mins.; R) *UA Gemini.*

Erin Brockovich—Julia Roberts plays a cleavage-enhanced, tough-talking, twice-divorced mother of three who also spearheads an investigation leading to the largest payoff ever made in a direct-action lawsuit in this intermittently enjoyable crusading-underdog movie directed by Steven Soderbergh. For a while, it promises to be something more than conventional; it has a nice, uncondescending feel for the little moments that make up little lives. (Rainer; 3/27/00) (1 hr. 43 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Park and 86th St.; Loews New York Twin; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island; North Shore Towers.*

Family Tree—A 9-year-old boy opposes his father's plan to bring a plastics factory into town—which would add hundreds of much-needed jobs—because he'd have to destroy an oak tree that has stood for generations. Naomi Judd, in her first starring role, is the boy's understanding mother. (1 hr. 30 mins.; G) *Opens 4/21.*

Fantasia/2000—A restored print of "The Sorcerer's Apprentice" and seven other animated extravaganzas set to the sounds of the Chicago Symphony. (1 hr. 25 mins.; G) *Sony Lincoln Square's IMAX.*

The Filth and the Fury—Julien Temple creates yet another documentary about the Sex Pistols, this time without letting Malcolm McLaren take all the credit. New concert footage and an interview with Sid and Nancy, may they rest in peace. (1 hr. 45 mins.; R) *Film Forum.*

Final Destination—A young man gets a premonition and tells his friends that their plane is going to crash. They don't get on, but they die anyway. (1 hr. 30 mins.; R) *UA Union Square; Clearview's Chelsea; Loews Astor Plaza; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.*

From the Edge of the City—Greek refugees from Kazakhstan, shunned in their new homeland, live on the margins of Athens and survive by hustling at night. In Greek with English subtitles. (1 hr. 34 mins.; NR) *Opens 4/21 at the Screening Room.*

Ghost Dog: The Way of the Samurai—Forest Whitaker gives a resonant and affecting performance as a hit man who pores over ancient samurai texts in this allusive Jim Jarmusch movie that is by turns irritating and inviting. (Rainer; 3/20/00) (1 hr. 56 mins.; R) *CC Angelika Film Center; BAM Rose Cinemas.*

The Girl Next Door—Christine Fugate's documentary on Stacy Valentine, housewife turned porn star. Stacy moved to L.A. in 1995 to pursue the career full-time, leaving behind the lout of a husband who'd persuaded her to pose in the first place. (1 hr. 24 mins.; R) *The Screening Room.*

Gossip—Three college students doing a journalism-class assignment on gossip manufacture a rumor that spirals out of their control, resulting in arrest, betrayal, and high drama. (R) *Opens 4/21.*

Here on Earth—Chris Klein is a Princeton-bound Massachusetts prep-school brat, Leelee Sobieski his townie romantic interest, and Josh Hartnett her salt-of-the-earth boyfriend in this teen love-triangle drama turned tearjerker. (1 hr. 38 mins.; PG-13) *Kaufman Astoria Cinema.*

★**High Fidelity**—John Cusack is the owner of a retro record store in Chicago whose girlfriend (Iben Hjejle) has just walked out on him in this raffish, highly entertaining comedy directed by Stephen Frears. It's one of the few comedies around that really get into the way men try to make sense of themselves. (1 hr. 47 mins.; R) *CC Village East; CC Murray Hill Cinemas; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Loews Orpheum 7; Sony Lincoln Square; Clearview's Cobble Hill; UA Marboro; Cinemart; Kaufman Astoria Cinema; UA Movies at Staten Island.*

★**The Hurricane**—Denzel Washington gives a powerhouse performance as Rubin "Hurricane" Carter in this film about the middleweight contender's fight for exoneration after he was wrongfully arrested on a murder rap and imprisoned for almost nineteen years. The entire film needed to be as ferocious as Washington's performance. (Rainer; 1/10/00) (2 hrs. 26 mins.; R) *UA Criterion.*

★**The Insider**—Al Pacino plays Lowell Bergman, a producer for *60 Minutes*, and Russell Crowe is Jeffrey Wigand, the reluctant tobacco-company whistle-blower whom Bergman coaxed into spilling the beans on his show in an interview with Mike Wallace, only to have the show nixed by CBS higher-ups. Michael Mann, who directed and co-wrote this fact-based drama, tries for a cross between something like *Silkwood* or *All the President's Men* and his usual hyperbolic neo-noir stylishness. (Rainer; 11/15/99) (2 hrs. 37 mins.; R) *UA Union Square.*

★**Joe Gould's Secret**—Stanley Tucci directed and co-stars in this movie about the legendary *New Yorker* writer Joseph Mitchell and his relationship with the subject of two of his profiles, Joe Gould, the Greenwich Village sot and crackbrained philosopher played by Ian Holm. (Rainer; 4/17/00) (1 hr. 48 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Judy Berlin—Edie Falco gives a touching, deliciously nutbrain performance as an aspiring actress in Long Island who works in a local historic village as an early settler in this sweet but trite piece of little-people dramaturgy. Bob Dishy, Barbara Barrie, and Madeline Kahn, in her last role, also show up. Eric Mendelsohn wrote and directed. (Rainer; 3/6/00) (1 hr. 30 mins.; NR) *The Screening Room.*

Kadosh—The story of two sisters who live in Mea Sharim, Jerusalem's ultra-Orthodox Jewish quarter, and whose lives and marriages are dictated by the strict hermetic community. In Hebrew with English subtitles. (1 hr. 50 mins.; NR) *Cinema Village; Kew Gardens Cinemas.*

Keeping the Faith—See Rainer, page 130. (2 hrs. 9 mins.; PG-13) *Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Sony Lincoln Square; Whitestone; Clearview's Cobble Hill; Pavilion; UA Movies at Sheepshead Bay; Cinemart; Jackson Triplex; Main*

Previews

Franco-American Pie

The sixth Avignon/New York Film Festival—part indie Oscars, part conference, part cultural exchange—honors film greats not only by celebrating lifetime achievers like Peter Fonda and Claude Lelouch but by screening films by newcomers with great names. (Fonda fits both categories.) There's 'Furia,' a stylish sci-fi adventure by the son of director Alexandre Arcady; 'Salsa' (starring Christianne Gout and Vincent Lecoeur, right), a French cross between 'Soul Man' and 'Dirty Dancing' that is (thankfully) better than both, by Luis Buñuel's granddaughter Joyce; and 'Family Tree,' a sentimental first feature by Duane Clark, son of Dick. In all, fourteen new French and American indies are up for $80,000 in prizes. The favorite among American films is 'The Young Girl and the Monsoon,' an introspective Manhattan romance starring Ellen Muth (left) as the 13-year-old daughter of a single photojournalist. The festival premieres April 24 at the French Institute/Alliance Française.

Photographs: left, courtesy of Monsoon Productions; right, courtesy of Vertigo Productions.

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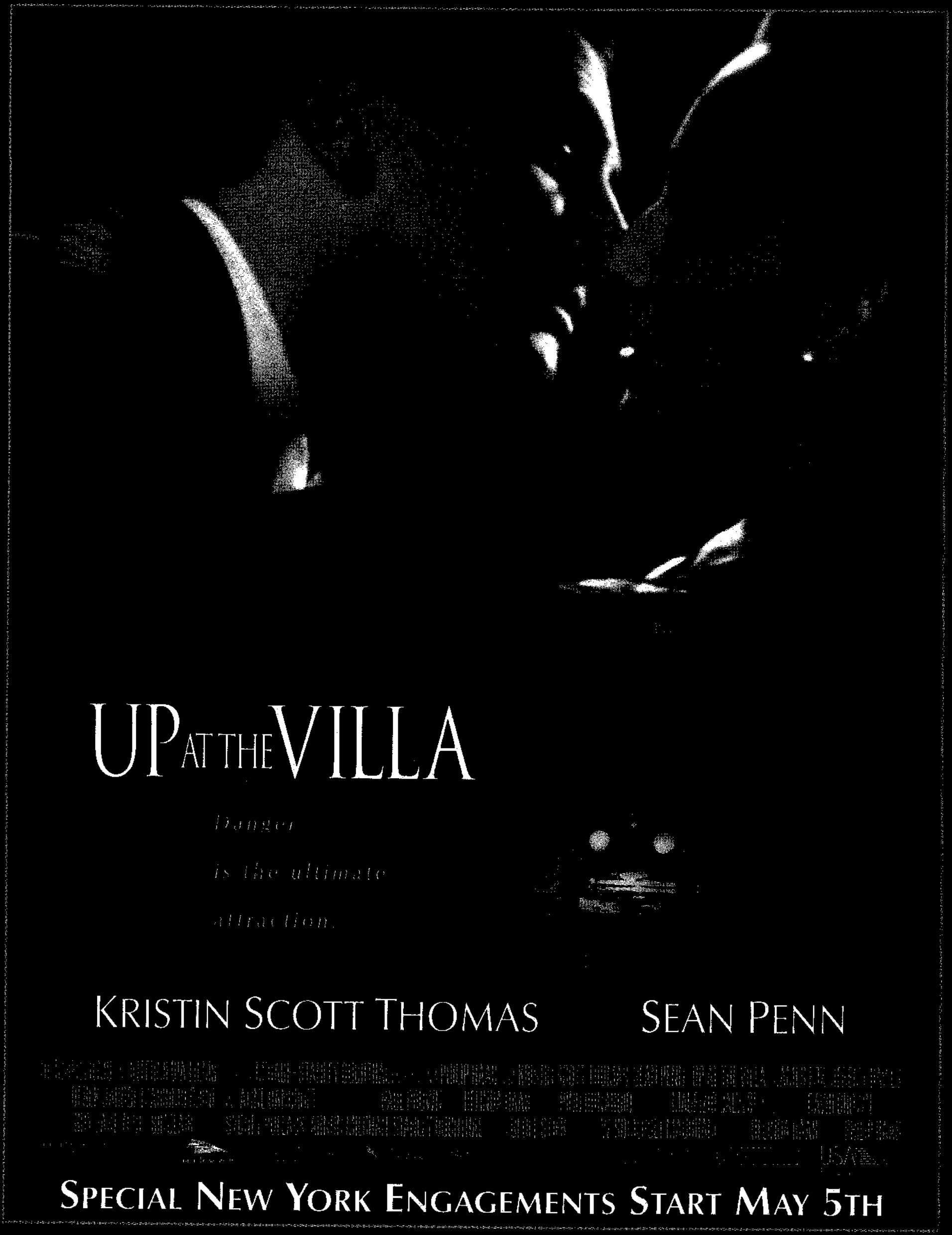
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Retrospective Lang 'Em High

He fled Nazi Germany rather than produce propaganda, but Fritz Lang found Hollywood almost as restrictive and mercenary, and eventually returned to postwar Germany to direct his final films. But Lang's essential Hollywood work remains his most interesting. In the mid-forties, *The Woman in the Window* and *Scarlet Street*—using the same cast—put a nice Hollywood spin on Lang's longstanding fixation with fate and the dangers of erotic desire. In *The Big Heat,* in 1953, he turned his corrosive lens on urban corruption and the limits of the American justice system. All three will be screened this weekend at the American Museum of the Moving Image, midway through its monthlong Lang retrospective, "Vision and Modernity." Meanwhile, Anthology Film Archives, whose "Fritz Lang Restored" is running concurrently, presents two of his peculiar final German films: *The Tiger of Bengal* and *The Indian Tomb.* AMMI's April 30 finale is Lang's 1960 swan song, *The Thousand Eyes of Dr. Mabuse.*

Street Cinemas; UA Crossbay II; UA Movieworld; UA Movies at Staten Island; Bay Plaza.

Love and Basketball—Omar Epps and Sanaa Lathan are two basketball stars who grow up together, developing a roller-coaster romance throughout high school and college. Gina Prince-Bythewood's directorial debut, with Spike Lee co-producing. (2 hrs. 6 mins.; PG-13) *Opens 4/21.*

Magnolia—*Boogie Nights* writer-director Paul Thomas Anderson is extravagantly gifted, but this San Fernando Valley–based epic of alienation comes across like a concatenation of soap-opera stories. A remarkable cast, including Julianne Moore, Jason Robards, and William H. Macy, is featured in mostly unremarkable settings. (Rainer; 1/10/00) (3 hrs. 15 mins.; R) *UA Union Square.*

Me Myself I—Rachel Griffiths is a depressed single woman who wonders what might have been . . . until she trades places with her married-with-children alter ego in Australia's quirky answer to *Sliding Doors.* (1 hr. 44 mins.; R) *UA Union Square; Clearview's First & 62nd St.; Lincoln Plaza Cinemas.*

Mifune—A strange and amusing film about a successful businessman (Anders W. Berthelsen) who moves back to his rural hometown to care for his retarded, middle-aged brother after their father's death. It's an unlikely family film: *Rain Man* meets *Pretty Woman* meets the Danish New Wave. In Danish with English subtitles. (1 hr. 38 mins.; R) *CC Village East.*

Mission to Mars—Brian De Palma directs this futuristic space odyssey about a recovery mission that discovers traces of life on the red planet. Great effects with extra cheese. Stars Gary Sinise, Tim Robbins, Connie Neilson, and Don Cheadle. (PG) *UA Union Square; Cinemart; Kaufman Astoria Cinema.*

My Dog Skip—The late Willie Morris's best-selling memoir about his growing up in Mississippi with his beloved fox terrier, Skip, is now a sweet, warm family film (starring Kevin Bacon, Diane Lane, and Frankie Muniz) about a boy growing up in Mississippi with a Jack Russell terrier. (1 hr. 35 mins.; PG) *CO Worldwide Cinemas; Kaufman Astoria Cinema.*

The Ninth Gate—Roman Polanski's latest is about a New York book dealer, played by Johnny Depp, who tracks down for his client (Frank Langella) a series of rare books claiming to invoke the devil. (Rainer; 3/20/00) (2 hrs. 7 mins.; R) *CC Village East; Clearview's Chelsea; Loews State.*

★**Not One Less**—A small, affecting fable from Zhang Yimou about a 13-year-old substitute village schoolteacher who goes into the city to find one of her errant pupils. Zhang has a gift for dramatizing highly theatrical stories in highly naturalistic settings. The village scenes and the city scenes have a mysterious connectedness. (Rainer; 2/21/00) (1 hr. 46 mins.; NR) *Cinema Village.*

Price of Glory—Jimmy Smits is Arturo Ortega, a former boxer who once had a shot at the world championship but now lives vicariously through his three sons, whom he trains to become championship boxers. (PG-13) *New Coliseum; Bay Plaza; Kaufman Astoria Cinema; Plaza.*

Ready to Rumble—David Arquette and Scott Caan are losers obsessed with professional wrestling who try to coax champion Jimmy King (Oliver Platt) out of retirement. (1 hr. 50 mins.; PG-13) *UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Marboro; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Staten Island.*

Return to Me—David Duchovny is a widowed architect who meets and romances Minnie Driver, playing a waitress recovering from a heart transplant. (1 hr. 56 mins.; PG) *UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Clearview's Cobble Hill; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

The Road to El Dorado—Dreamworks' animated movie has some thrilling, swoopy visual sequences, lots of corn, and enough shimmering gold surfaces to make you think the Yucatan is an adjunct of Trump Tower. Actors voicing the animated characters include Kenneth Branagh, Kevin Kline, and, unmistakably, Rosie Perez. (Rainer; 4/10/00) (1 hr. 27 mins.; PG) *CC Village East; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Clearview's Metro Cinema; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Romeo Must Die—Hong Kong film veteran Jet Li is an ex-cop looking to avenge his little brother's murder in gang-torn Oakland. Li hooks up with pop star Aaliyah in her film debut as the rival gang leader's daughter in this hi-fi action flick based loosely on *Romeo and Juliet.* (1 hr. 56 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

Rules of Engagement—A colonel turned lawyer played by Tommy Lee Jones must defend his friend (Samuel Jackson), who saved his life in Vietnam but is now accused of killing civilian demonstrators. (2 hrs. 3 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Clearview's Olympia; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kew Gardens Cinemas; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Set Me Free—French-Canadian director Léa Pool's sixth feature film is her most autobiographical. In 1963, the 14-year-old Hannah copes with distant parents and sexual confusion in a stylish Quebecois feature that owes much to the French New Wave. (1 hr. 34 mins.; NR) *Quad Cinema.*

The Sixth Sense—Bruce Willis, Toni Collette, a little boy with a dark ability, and a nice twist. (1 hr. 45 mins.; PG-13) *CC Village East; UA Criterion.*

The Skulls—*Dawson's Creek* star Joshua Jackson plays a New Haven townie who gets accepted to Yale, which is good, and then joins a secret, elitist fraternity, which is bad. Very bad. (PG-13) *UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Hylan Plaza; UA Movies at Staten Island.*

Southpaw—Irish documentary filmmaker Liam McGrath tells the story of Francis Barrett, a 19-year-old boxer who became the first Irish Traveller to represent Ireland in the Olympics. (1 hr. 17 mins.; NR) *Loews State.*

The Specialist—This new documentary is composed entirely of original footage from the 1961 Israeli trial of Adolf Eichmann for crimes against humanity. (2 hrs. 8 mins.; NR) *Film Forum.*

★**The Straight Story**—David Lynch's affecting, meditative movie about a stubborn codger (Richard Farnsworth) who rides his lawn mower clear across Iowa to visit an ailing, estranged brother is perhaps the greatest Hallmark Hall of Fame movie that Hallmark never made. But Lynch isn't really a resident of this calendar-art world of home truths and homilies—he's more like a tourist paying his respects. (Rainer; 10/25/99) (1 hr. 51 mins.; G).

Such a Long Journey—Based on Rohinton Mistry's Booker Prize–nominated novel. On the eve of India's war with Pakistan in 1971, an unhappy Bombay bank clerk lets an old friend persuade him to take part in a mysterious political mission. (1 hr. 50 mins.; NR) *The Screening Room.*

Sweet and Lowdown—Woody Allen's latest piece of implied self-criticism is less interesting as an artwork than as an analytic session writ large. Sean Penn plays a legendary (and fictionalized) jazz guitarist from the thirties who lives his life as a heel and puts all his emotions into his art. Allen opted for a high gloss on a pet theme. (Rainer; 12/13/99) (1 hr. 35 mins.; PG-13) *The Screening Room; CO Worldwide Cinemas.*

Third World Cop—Jamaica's highest-grossing production yet, this local action flick features a cop named Capone and his old friend, the gun-running kingpin Ratty. Each tries to persuade the other to break ranks. (1 hr. 38 mins.; NR) *Cinema Village; Concourse Plaza; Whitestone; Linden Boulevard Multiplex.*

Photograph courtesy of the American Museum of the Moving Image.

★Titus—Julie Taymor's stab at Shakespeare's most Marlovian play (which she's also directed Off Broadway) comes across as the granddaddy of all Hollywood ghoulfests, with some kind of limb-hacking going on every other minute. The film is striking and original and, in its clash of the brutal and the delicately poetic, supremely off-putting. (Rainer; 12/20/99) (2 hrs. 21 mins.; R).

★Topsy-Turvy—Mike Leigh's movie about Gilbert and Sullivan and what led to *The Mikado* is an uncharacteristic work for a filmmaker devoted almost entirely to the messes of the lower-middle classes. But Leigh moves right into the late-Victorian era without a hitch. Jim Broadbent's Gilbert and Allan Corduner's Sullivan are marvelously played. (Rainer; 12/20/99) (2 hrs. 41 mins.; R) *Clearview's 59th Street East.*

28 Days—Sandra Bullock is a pill-popping alcoholic who, after ruining her sister's wedding while sloshed, is sentenced to a touchy-feely rehab center. But what about her pill-popping, alcoholic boyfriend? (1 hr. 43 mins.; R) *UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Whitestone; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island; Bay Plaza.*

U-571—Matthew McConaughey, Bill Paxton, and others are a Word War II American submarine crew on a mission to capture an encrypting device from a Nazi U-boat. Also starring Harvey Keitel and Jon Bon Jovi. (2 hrs.; PG-13) *Opens 4/21.*

Whatever It Takes—Shane West and James Franco are high-school buddies who scheme to snag their respective dream girls before graduation. One is popular, one is not, and Cyrano-like games ensue. (1 hr. 30 mins.; PG-13) *Kaufman Astoria Cinema.*

Where the Money Is—See Rainer, page 130. (4/24/00) (1 hr. 29 mins.; PG-13) *UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Beekman; Loews 84th Street; UA Marboro; UA Movies at Bayside; UA Staten Island.*

The Whole Nine Yards—Matthew Perry is an amiable dentist; Rosanna Arquette is the wife who wants him dead; and Bruce Willis is Jimmy "the Tulip," the ex–hit man who lives next door in witness protection. You do the math. (1 hr. 39 mins.; R) *CO Worldwide Cinemas; Kaufman Astoria Cinema.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave., at W. 12th St. (212-929-3350) *Call theater for showtimes.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *All About My Mother; The Cider House Rules; East Is East; Ghost Dog: The Way of the Samurai; Joe Gould's Secret; Winter Sleepers.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *High Fidelity; Mifune; The Ninth Gate; The Road to El Dorado; The Sixth Sense.*

Cinema Village—22 E. 12th St. (212-924-3363) *Kadosh; Not One Less; Third World Cop.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *American Beauty; Being John Malkovich.*

Film Forum—209 W. Houston St. (212-727-8110) *The Filth and the Fury; The Specialist.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *American Psycho; Black and White; Erin Brockovich; Keeping the Faith; Romeo Must Die; Rules of Engagement.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

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Quad Cinema—34 W. 13th St. (212-255-8800) *Beau Travail; Boys Don't Cry; The Color of Paradise; Set Me Free.*

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *Judy Berlin; The Girl Next Door; Such a Long Journey; Sweet and Lowdown.*

UA Union Square—13th St. and Broadway (212-253-2225) *American Beauty; Final Destination; The Insider; Magnolia; Me Myself I; Mission to Mars; Ready to Rumble; Return to Me; The Skulls; 28 Days; Where the Money Is.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Boys Don't Cry; High Fidelity; 28 Days.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *American Beauty; Black and White; The Cider House Rules; Final Destination; Keeping the Faith; The Ninth Gate; Ready to Rumble; Return to Me; The Road to El Dorado.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *The Skulls; 28 Days.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *American Psycho; Erin Brockovich; High Fidelity; Romeo Must Die; Rules of Engagement.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *American Psycho; Black and White; Erin Brockovich; Keeping the Faith; Ready to Rumble; Return to Me; The Road to El Dorado; Romeo Must Die; Rules of Engagement; The Skulls; Where the Money Is.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *High Fidelity; Keeping the Faith.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *The Cider House Rules.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *All About My Mother.*

CC Sutton—205 E. 57th St. (212-759-1411) *Boiler Room; Cotton Mary.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *Topsy-Turvy.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *American Beauty.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Drowning Mona; The Green Mile; Music of the Heart; My Dog Skip; Sweet and Lowdown; The Talented Mr. Ripley; The Whole Nine Yards.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *American Psycho; Erin Brockovich; Keeping the Faith; Return to Me; The Road to El Dorado; Romeo Must Die; Rules of Engagement; 28 Days; Where the Money Is.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Final Destination.*

Loews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Rules of Engagement.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Beauty; The Ninth Gate; Ready to Rumble; The Skulls; Southpaw.*

Paris Theatre—4 W. 58th St. (212-688-3800) *East-West.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *Black and White; Boys Don't Cry; The Cider House Rules; High Fidelity; The Hurricane; The Sixth Sense.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Black and White; Final Destination; Keeping the Faith; Where the Money Is.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *Where the Money Is.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *American Beauty; Boys Don't Cry; Me Myself I; Ready to Rumble; The Skulls; 28 Days.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Erin Brockovich.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *American Psycho.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Erin Brockovich; Return to Me.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *High Fidelity; Ready to Rumble; Return to Me; The Road to El Dorado; Romeo Must Die; Rules of Engagement; The Skulls; 28 Days.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *American Psycho.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Black and White; The End of the Affair; The Road to El Dorado.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *American Beauty.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Erin Brockovich; The Road to El Dorado.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *American Psycho; Rules of Engagement.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *All About My Mother; Beau Travail; East Is East; Joe Gould's Secret; Me Myself I; The Color of Paradise.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *American Psycho; Black and White; Final Destination; Romeo Must Die; The Skulls; Where the Money Is.*

New Coliseum—701 W. 181st St. (212-740-1545) *Price of Glory; Ready to Rumble; The Road to El Dorado; Rules of Engagement.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Ready to Rumble; The Road to El Dorado; Rules of Engagement.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Erin Brockovich; Fantasia/2000; High Fidelity; Keeping the Faith; Ready to Rumble; Return to Me; The Road to El Dorado; Rules of Engagement; 28 Days.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *American Psycho; Black and White; Erin Brockovich; Final Destination; Keeping the Faith; Ready to Rumble; Return to Me; The Road to El Dorado; Romeo Must Die; Rules of Engagement; The Skulls; 28 Days.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *American Psycho; Black and White; Final Destination; Ready to Rumble; The Road to El Dorado; Romeo Must Die; Rules of Engagement; The Skulls; Third World Cop.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *American Psycho; Black and White; The Cider House Rules; Erin Brockovich; Final Destination; Keeping the Faith; Ready to Rumble; The Road to El Dorado; Romeo Must Die; Rules of Engagement; The Skulls; Third World Cop; 28 Days.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *American Psycho; Boys Don't Cry; The Cider House Rules; Ghost Dog: The Way of the Samurai.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Boys Don't Cry; The Cup; The Road to El Dorado; Rules of Engagement.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Black and White; Romeo Must Die; Rules of Engagement.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *American Psycho; Erin Brockovich; High Fidelity; Keeping the Faith; Return to Me.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Ready to Rumble; The Road to El Dorado; Rules of Engagement.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *American Psycho; Black and*

Previews

Troubles in Mind

We haven't seen the last of Ireland's troubles—at least not on the big screen. *The Last September*, Deborah Warner's take on the novel by Elizabeth Bowen, follows the decline of the Anglo-Irish aristocracy (the descendants of English settlers) during the revolt against the British in 1920. A standout amid the wistful gentility is the witty, sophisticated Marda, played by Fiona Shaw, who rescues the desperate teenage heroine, Lois (Keeley Hawes, with David Tennant, above), after her secret rebel lover kills her English soldier boyfriend. Opens April 21.

Photograph courtesy of Trimark Pictures.

White; Erin Brockovich; Final Destination; Ready to Rumble; The Road to El Dorado; Romeo Must Die; Rules of Engagement; The Skulls; Third World Cop.

Pavilion—188 Prospect Park West (718-369-0838) *Erin Brockovich; Keeping the Faith; The Road to El Dorado; Romeo Must Die; Rules of Engagement; The Skulls.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *American Psycho; Black and White; Ready to Rumble; The Road to El Dorado; Romeo Must Die.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *American Psycho; High Fidelity; Ready to Rumble; Where the Money Is.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) *Erin Brockovich; Final Destination; Keeping the Faith; Return to Me; The Road to El Dorado; Romeo Must Die; Rules of Engagement; The Skulls; 28 Days.*

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *American Psycho; Erin Brockovich; Ready to Rumble; The Road to El Dorado; Rules of Engagement; 28 Days.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *The Cider House Rules; Final Destination; High Fidelity; Keeping the Faith; Mission to Mars.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *American Psycho; Black and White; Erin Brockovich; Final Destination; High Fidelity; My Dog Skip; Ready to Rumble; The Road to El Dorado; Romeo Must Die; Rules of Engagement; The Skulls; 28 Days.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Keeping the Faith; The Road to El Dorado; Rules of Engagement.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *All About My Mother; Baaghi; Boys Don't Cry; The Cider House Rules; Erin Brockovich; Final Destination; Hera Pheri; Here on Earth; High Fidelity; Mission to Mars; My Dog Skip; Price of Glory; Return to Me; The Skulls; Whatever It Takes; The Whole Nine Yards.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *All About My Mother; American Psycho; Black and White; Boys Don't Cry; Kadosh; Rules of Engagement.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *American Psycho; Erin Brockovich; Keeping the Faith; Ready to Rumble; The Road to El Dorado; Rules of Engagement; 28 Days.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Erin Brockovich.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Price of Glory; Rules of Engagement.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *American Psycho; Black and White; Ready to Rumble; The Road to El Dorado; Romeo Must Die; Rules of Engagement.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Romeo Must Die; Where the Money Is.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *American Psycho; Final Destination; Romeo Must Die.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Black and White; Erin Brockovich; Keeping the Faith; Ready to Rumble; Return to Me; The Road to El Dorado; Rules of Engagement; The Skulls; 28 Days.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *American Psycho; Erin Brockovich; Ready to Rumble; Return to Me; The Road to El Dorado; The Skulls; 28 Days.*

DELLA FEMINA RESTAURANT REVIEWS

Hal Rubenstein, New York Magazine
"Kevin Penner's Day Boat Halibut in a delicious wild mushroom broth deserves to be a signature dish."

William Grimes, New York Times
"Everything clicked. Kevin Penner's 24 ounce rib-eye Cowboy Steak does all that a hunk of meat can do. Pastry Chef Karen DeMarco's steamed, lemon pudding is a life-changing experience."

Steve Cuozzo, New York Post
"It's perfect for a business lunch...Executive Chef Kevin Penner's langoustines are exquisite. Grilled loin of Colorado lamb with saffron risotto moves the earth."

Neal Travis, New York Post
"Della Femina is the hottest restaurant opening of the year."

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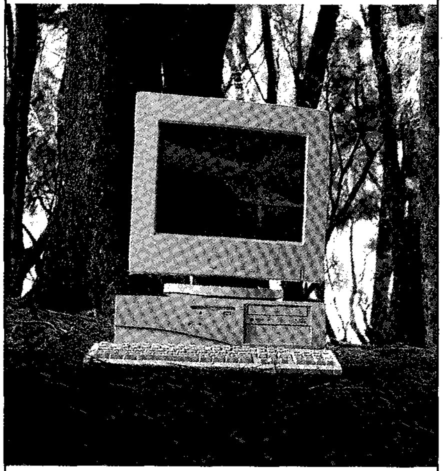

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Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Erin Brockovich; High Fidelity; Keeping the Faith; Ready to Rumble; Return to Me; The Road to El Dorado; Romeo Must Die; Rules of Engagement; The Skulls; 28 Days; Where the Money Is.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Erin Brockovich; Return to Me; The Road to El Dorado; Rules of Engagement; The Skulls; 28 Days.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *American Psycho; Black and White; Erin Brockovich; Final Destination; High Fidelity; Keeping the Faith; Ready to Rumble; Return to Me; The Road to El Dorado; Romeo Must Die; Rules of Engagement; The Skulls; 28 Days; Where the Money Is.*

Museums, Societies, Etc.

American Museum of the Moving Image—Through 4/30: "Vision and Modernity: The Films of Fritz Lang." 4/22: *The Big Heat* (1953). 4/23 *The Woman in the Window* (1944); *Scarlet Street* (1945). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—Through 4/31: "Thessaloniki USA Film Festival." 4/18: *Flower of the Lake; Euridice B.A. 2037; The Travelling Players.* 4/19: *Diamonds in the Dark: Journey to the Sun; Morning Patrol.* 4/20: *Melita and Her Three Men; The Road of Fraternity and Unity; Radio Moscow; See You in Hell, My Darling.* 4/21: *The Lord's Lantern in Budapest; He Who Must Die.* Through 4/29: "Fritz Lang Restored" continues. 4/20: *Kamfende Herzen* (1920); *The Wandering Image* (1920). 4/21: *Dr. Mabuse I* and *II* (1922). 4/22: *The Tiger of Bengal; The Indian Tomb* (both 1959). 4/24: "Pola Negri": *A Woman Commands; Hi Diddle Diddle; The Moon Spinners.* See also American Museum of the Moving Image. 4/17: "PS2000 Short Film Festival" continues. 32 Second Ave. (212-505-5110); $8.

Avignon/New York Film Festival—Through 4/30. Fourteen new independent feature films from the U.S. and France, twenty shorts, and several retrospectives, opening 4/24 with *Metropolis,* with a new live score. At the French Institute, 55 E. 59th St. Call 212-355-6160 for tickets and info.

BAM Rose Cinemas—4/18: "Film-Maker's Cooperative Avant Garde Film and Video." 4/19: *The Brandon Teena Story* (1988). 4/20: *My Favorite Season* (1993). 4/21: *Avalon* (1990). 4/22–4/23: "Herzog-Kinski: Clash of the Titans" continues with *Aguirre: The Wrath of God* (1972). 4/24: *Che Guevara: The Bolivian Diary* (1993). 30 Lafayette Avenue, Brooklyn (718-623-2770).

Cinema Classics—"Noir: Visions of Dark." 4/18: *The Harder They Fall* (1956). 4/19–4/20: *Clash By Night* (1952). 4/21–4/22: *High Sierra* (1941). 4/23–4/24: *Scandal Sheet* (1952). 332 E. 11th St. (212-675-6692); $5.

Film Forum—Through 5/11: Stanley Kubrick Retrospective. 4/18–4/27: *Barry Lyndon* (1975). 4/28: *A Clockwork Orange* (1971). 209 W. Houston St. (212-727-8110); $9.

Film Society of Lincoln Center (The Walter Reade Theater)—Through 5/4: "Blame Canada! Classic and Contemporary Films From North of the Border." 4/18: *Nô.* 4/19: *The Grey Fox; Gross Misconduct.* 4/20: *Uncut; J.A. Martin, Photographe.* 4/21: *Quand Je Serais Parti . . . Vous Vivrez Encore; Pour La Suite Du Monde.* 4/22: *Picture of Light; Quand Je Serais . . .* 4/23: *Just Watch Me: Trudeau and the Seventies Generation; La Region Central.* 4/22–4/23: "Movies For Kids": *Flash Gordon Conquers the Universe.* 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 for members, $4.50 for seniors, $3 for "Movies for Kids."

Guggenheim Museum—Through 5/3: "Generation Ñ: New Latino Films and Videos." 4/19, 6 P.M.: "Stories of Resistance." *Rebeca's Story; Fear and Learning at Hoover Elementary.* 4/21–4/22, 7 P.M.: "Alien Life Forms." *I'll Not Fall Into the Devil; The Projects; Pancho's Revenge.* 4/22, 3 P.M.: *Period; Calle Chula; Pretty Vacant.* 1071 Fifth Ave., at 89th St. (212-423-3587 or boxoffice@guggenheim.org; 212-360-4312 for more information); tickets $10 ($7 members, seniors, and students).

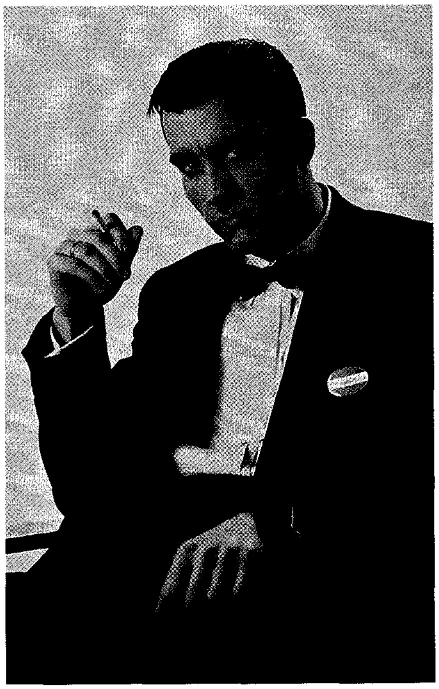
Ocularis—4/23: *Les Enfants Terribles* (1949). 4/24: *Tracey MacCullion* (1998). At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $5.

Two Boots Pioneer Theater—4/18–4/24: *Divine Trash: The John Waters Documentary* (1997). 4/21: *Modulations* (1988). 4/22: *Wild Style* (1982). 155 E. 3rd St. (212-254-3300); $9, $6 for seniors.

Previews

Black Jack

In 1970, the dark British thriller 'Get Carter' made director Mike Hodges a star. After 30 years of inconsistent work—including the 1987 IRA drama 'A Prayer for the Dying'—Hodges returns to his old genre with 'Croupier.' His hero, Jack (Clive Owen, below), is a London writer who finds plenty of material—and temptation—in his new job as a casino dealer. It's been done before, but rarely this cleverly, thanks to screenwriter Paul Mayersberg. "I'm not married, I just use the ring to keep the flies off," utters a seductive vamp, in a flirtation scene that's both ironic and classic at the same time. Opens April 21 at Loews State.



Photograph by Simon Mein.

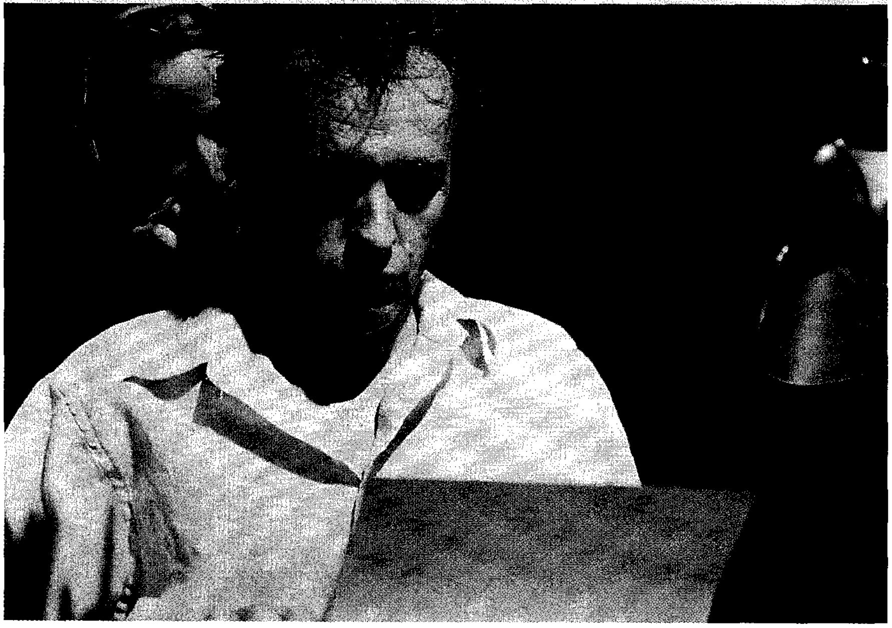
theater

Our Lady of Sligo...Yard Gal...Uncle Vanya

Opening

Stoppard in the Game of Love!

Early in his career and long before he script-doctored *Shakespeare in Love,* playwright Tom Stoppard was heralded as a formidable young genius and denounced as an inhuman brain-in-a-jar. While supporters marveled at the smarty-pants pyrotechnics of plays like *Rosencrantz and Guildenstern Are Dead,* critics wondered aloud throughout the late sixties and seventies if this writer might not have a heart. "As a matter of fact, there was a certain matter of justice in those comments," Stoppard admits. "I think my first plays *were* more dispassionate and more abstract." But after *The Real Thing* in 1982, he says, "people rather grudgingly retracted some of these accusations." Why? Well, instead of deconstructing *Hamlet* (*Rosencrantz*) or portraying the absurdist antics of acrobatic moral philosophers (*Jumpers*), the downright passionate *The Real Thing* explodes some myths about the inner lives of outwardly brilliant people. The "real thing" of this ferociously written play is, of course, that thing called love, and Henry (Stephen Dillane), the play's sarcastic protagonist, just happens to be an exceptionally witty and erudite playwright. Henry divorces his wife when he falls in love with a younger actress, Annie (Jennifer Ehle, pictured, with Dillane), who summarily dumps her overeager chump of a husband. As the play tracks Henry's life with Annie, the most insincere and ironic characters—especially Henry—somehow seem to be the most in touch with their feelings. In a way, Stoppard rips romance right out of the dopey clutches of Julia Roberts and Richard Gere and posts a valentine to the brainiacs. "Intellectuals are notorious for their untidy lives," Stoppard says; "A. E. Housman was in turmoil underneath." But what about Stoppard himself, who created a sensation when he left his wife for Felicity Kendal, the actress who originated the role of Annie in London? "I probably just lost my shyness as I got older," he demurs. But don't look for more moonstruck Bards. Stoppard explains, "I never subscribed to the theory that plays become better as they become more emotional." (See "Broadway.") **LOGAN HILL**



Photograph by Ivan Kyncl.

Broadway

Previews and Openings

Dirty Blonde—Brash actress-author Claudia Shear stars in her new play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$60. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. In previews for a 5/1 opening. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

The Music Man—Choreographer Susan Stroman (*Contact*) opens her second Broadway show of the season, a revival of Meredith Wilson's giddy musical about a con artist who connives his way into the hearts of innocent Iowans. Starring Craig Bierko and Rebecca Luker. $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/27 opening. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

Taller Than a Dwarf—Parker Posey and Matthew Broderick star in a new comedy by Elaine May (*Power Plays, Death Defying Acts*). Alan Arkin directs. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/24 opening. *Longacre Theatre, 220 W. 48th St. (212-239-6200).*

Now Playing

Aida—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Amadeus—Nearly two decades after its London and Broadway triumphs, Peter Shaffer's play returns, again directed by Sir Peter Hall. Michael Sheen purrs, hisses, and farts as Mozart; David Suchet plays his conniving nemesis, Salieri. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box Theatre, 239 W. 45th St. (212-239-6200).*

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back (No, not the mouse). Andrea McArdle blanches and blushes as the fair maiden; Steve Blanchard roars and repents as the Beast. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Eight lives and counting. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/7/82. Through 6/25. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Bebe Neuwirth. $20–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Copenhagen—*See Simon, p. 130.* $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Dame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. (Simon: 11/2/99.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation, but the lead does have his haircut. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 7. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

The Green Bird—With the stylish puppetry, masks, and visual risks she is known for, Julie Taymor (*The Lion King*) opens her new comedy, a mixed-up tale about a king and mixed-up twins. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/18 opening. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Jackie Mason—Much Ado About Everything—Jackie Mason is not so funny as Dame Edna (who is?) but still damned funny. He is politically incorrect, and glories in it with ecstatic gloat. (Simon: 1/17/00.) $55–$65. Tues.–Sat. at 8, Sun. at 3. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Jesus Christ Superstar—Yeah, he's the Messiah, but what he really wants to do is sing in Tim Rice and Andrew Lloyd Webber's musical. $26–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

A Moon for the Misbegotten—Thanks to Eugene O'Neill's artistry, the character of Josie is true enough to be a riveting character when incarnated by the right actress, and Cherry Jones is a transcendent actress; when Cherry is in bloom, she is, like her namesake trees, worth a pilgrimage from the four corners of the earth. As James, Gabriel Byrne gives a complementarily moving performance as a lost soul in a dying body, whom we watch superbly enact the painful rites of a redemption as his flesh visibly wastes away. There is a meatiness, a tenacity of grip, and, finally, a grandeur, which this production captures. (Simon: 4/3/00.) $60–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

The Real Thing—Tom Stoppard's drama about a playwright's love-life, directed by David Levaux. $35–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Barrymore Theatre, 243 W. 47th St. (212-239-6200).*

Previews
Jail Birds

In 1998, Rebecca Prichard was awarded a London Critics Circle Award for a most difficult dramatic feat: writing believable delinquent teens. After nine months of teaching creative writing in an Essex prison, Prichard delivered 'Yard Gal,' a tough but exuberant drama about Marie and Boo (Amelia Lowdell and Sharon Duncan-Brewster, left to right), two shoplifters, con artists, and best friends whose all-girl crew swaggers into West Indian "yard boy," or gang-member, turf. Previews begin April 18 at the MCC Theater, so keep an eye on your wallet. (See "Off Broadway.")

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

The Ride Down Mt. Morgan—*See Simon, p. 130.* $55–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/23. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Riverdance—This revamped version returns to New York with a more global feel, featuring flamenco and South African vocals, along with Irish singer Brian Kennedy and dancers Pat Roddy and Eileen Martin. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Rose—In Martin Sherman's new play, Olympia Dukakis plays a Jewish woman who sits on a Miami Beach park bench and reflects on her life, from her childhood in Russia, through Warsaw's ghettos, to Don Johnson's Miami. $30–$60. Mon.–Sat. at 8, Sat. at 2. *Lyceum Theatre, 149 W. 45 St. (212-239-6200).*

Saturday Night Fever—Flared pants! $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

True West—Sam Shepard's dysfunctional brothers are brought back to life by two old friends: Philip Seymour Hoffman and John C. Reilly, most recently spotted together in the film *Magnolia.* Matthew Warchus (*Art*) directs. $65–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, W. 50th St., West of Broadway (212-239-6200).*

Waiting in the Wings—Noël Coward's fiftieth play (1960) still remains a minor gem in that bittersweet mode at which Coward excelled. A piece about former star stage actresses living out their declining years in the Wings, a less-than-lavish retirement home, the play is a wise and compassionate address of the problems of aging and death that confront us all. To miss this play (starring Rosemary Harris and Lauren Bacall) would be a major folly; not having a good time at it is a virtual—no, a real—impossibility. (Simon: 1/10/99). $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

The Wild Party—Apparently, the partying on Broadway didn't end on New Year's Eve. Toni Collette, Eartha Kitt, and Mandy Patinkin throw a Jazz Age bash in a new musical, the second this season with the same title and source, by Michael John LaChiusa and George C. Wolfe. $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2. *Virginia Theatre, 245 W. 52nd St. (212-239-6200).*

Off Broadway

Previews and Openings

Blue's Clues Live!—The cute and insanely popular Nickelodeon program hits the stage. $26–$41. Call for schedule. 4/19–4/30. *Radio City Music Hall, 1260 Sixth Ave. at 50th St. (212-307-7171).*

Photograph by Sarah Ainslie.

Hotel Universe—Jazz Age legends like Fitzgerald, Parker, Porter, and Dos Passos frolick along the French Riviera in this play by Philip Barry. Presented by the Blue Light Theater Company. $30. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 4/18 for a 4/27 opening. Through 5/7. *McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).*

Jitney—As part of August Wilson's decade-by-decade chronicle of twentieth-century African-American life, his first play depicts cabbies confronting urban renewal in 1977 Pittsburgh. Longtime Wilson collaborator Marion McClinton directs. $51. Tues., Thurs., Fri., Sat. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. In previews for a 4/25 opening. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Our Lady of Sligo—Sinéad Cusack plays the lead in Sebastian Barry's drama. $30–$40. Tues.–Sat. at 8, Sun. at 3. In previews for a 4/30 opening. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

Uncle Vanya —Chekhov's comedy. Michael Mayer (*Side Man*) directs. $50–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 4/30 opening. Through 6/11. *Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).*

Yard Gal—Two delinquent teens roam the streets of London in Rebecca Prichard's new play. $35. Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7, Mon. at 7. Previews begin 4/18 for a 4/26 opening. Through 5/21. *MCC Theater, 120 W. 28th St. (212-727-7765).*

Now Playing

American Buffalo—William H. Macy and Philip Baker Hall, two prodigiously talented actors who started out in the theater and achieved major Hollywood success, play bumbling thieves in David Mamet's 1975 play. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 5/21. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

Bad Boy Nietzsche—Richard Foreman pays tribute to Friedrich Nietzsche. $15. Tues., Thurs.–Sun. at 8. Through 4/30. *Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).*

Betwixt—Solo artist David Cale opens his first duet show, a musical tale of expatriate love performed with Cara Seymour. $20–$35. Tues.–Sat. at 8, Sun. at 3 and 7. *Theatre @ St. Clements, 423 W. 46th St. (212-279-4200).*

The Big Bang—In the beginning, there was the word. Then there was the musical. In this backstage comedy, actors Jed Feuer and Boyd Graham present a backer's audition for a musical about nothing less than the history of humanity. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Blood on the Dining Room Floor—Jeremy Dobrish directs a new musical-theater work based on Gertrude Stein's "A Murder Mystery" in the WPA Theatre's new space. $40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 5/7. *Peter Norton Space, 555 W. 42nd St. (212-244-7529).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

The Bomb-itty of Errors—A funky-fresh "add-rap-tation" of the Bard's classic, and one of the season's funniest—and most surprising successful—come-

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

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dies. $20–$35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *45 Bleecker St. (212-307-4100).*

Cobb—Lee Blessing's play about the life of controversial baseball legend Ty Cobb. $25–$35. Mon.–Sat. at 8, Sat. at 2. *Melting Pot Theatre, 311 W. 43rd St. (212-279-4200).*

De La Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

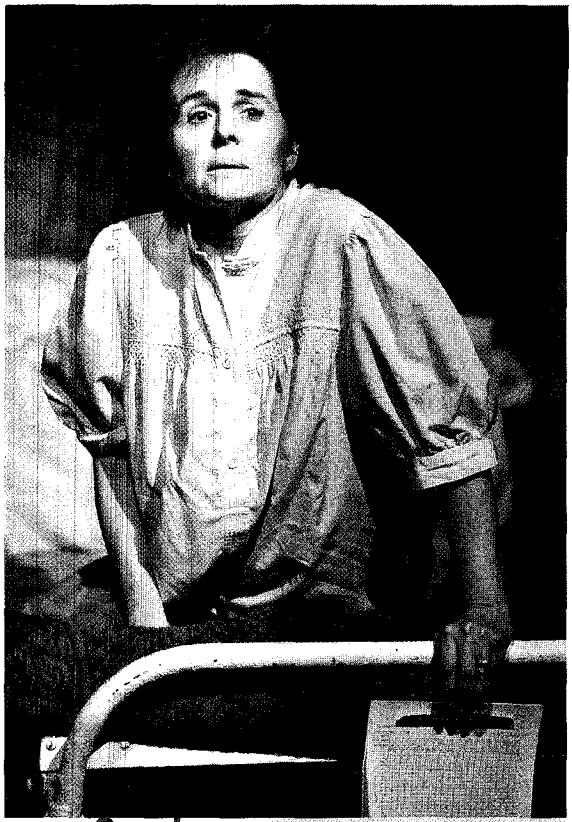
Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave., at 13th St. (212-239-6200).*

The Director—In Nancy Hasty's new play, a once-famous director has fallen from grace and is working as a janitor, until a playwright enlists his skills—theatrical, that is, not custodial. Starring John Shea. $25–$35. Mon.–Sat. at 8, Sat. at 3. *Arclight Theatre, 152 W. 71st St. (212-279-4200).*

Do Jump!—Acrobatic action from Portland, Oregon. Through 4/30. Call for schedule. *New Victory Theater, 209 W. 42nd St. (212-239-6200).*

The Donkey Show—A loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. $35. Thurs.–Sat. at 8 and 10:30, Sun. at 8. *El Flamingo, 547 W. 21st St. (212-307-4100).*

Enough About Me: An Unauthorized Autobiography—Downtown diva Varla Jean Merman, who may or may not be the love child of Ernest Borgnine and Ethel Merman, reveals all the aorta-bursting heartache that festers behind her dazzling persona. $30. Thurs., Fri., and Sat. at 8, Sun. at 7. *Chelsea Playhouse, 125 W. 22nd St. (212-307-4100).*



Opening
Leggo My Sligo

Irish playwright Sebastian Barry dramatized the life of his great-grandfather in 1995's 'The Steward of Christendom'; now he's turned to his grandmother in 'Our Lady of Sligo.' His tearjerking drama wowed West End audiences two years ago, and British stage legend Sinéad Cusack (pictured) was heralded for playing his tragic granny: an alcoholic Irish woman who, despite her country's newfound independence, loses her child and land. In previews for an April 20 opening. (See "Off Broadway.")

Family Week—*See Simon, p. 130.* $39.50–$55. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. *Century Center for the Performing Arts, 111 E. 15 St. (212-239-6200).*

The Fantasticks—The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disco hit "Stayin' Awake." $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, and exuberantly enacted by Mark Setlock, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Godspell—Step aside, Tim Rice, Stephen Schwartz's musical presents an Off Broadway savior. $25–$40. Wed.–Sat. and Mon. at 8, Sat. at 2, Sun. at 7. *Third Eye Repertory, 22 W. 34th St. (212-307-4100).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. at 2:30, Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

James Baldwin: A Soul On Fire—New Federal Theatre presents a new play by Howard Simon about the writer in 1963. $25. Thurs. and Fri. at 7:30, Sat. at 3 and 8, Sun. at 3. *Henry Street Settlement, 466 Grand St. (212-353-1176).*

Photograph by Carol Rosegg.

Kiki & Herb: Playing for Time—The downtown duo open their first open-ended Off Broadway run, after practically reinventing cabaret theater with renditions of crooner classics and slightly less Algonquin tunes by the likes of Patti Smith and Christina Aguilera. $12–$15. Fri–Sun. at 7:30. *Fez, 380 Lafayette St. (212-533-2680).*

King Without a Castle—Candido Tirado's new play, directed by Michael John Garces. $15–$20. Wed.–Sat. at 8, Sat. at 2, Sun. at 2 and 6:30. Through 4/23. *Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).*

Miss Lulu Bett—A 1920 play about an independent woman by Zona Gale, the first woman to win the Pulitzer Prize for drama. $15–$25. Tues.–Thurs. at 7, Fri. and Sat. at 8, Sat. at 2, Sun. at 3. Through 4/23. *Mint Theater, 311 W. 43rd St. (212-315-0231).*

Naked—Brooklyn native Mira Sorvino (*Mighty Aphrodite*) and Daniel Benzali star in Luigi Pirandello's intriguing tale about a woman, a child's death, and a famous novelist. $25–$45. Tues.–Sat. at 8, most Sats. and Suns. at 3. *Classic Stage Company, 136 E. 13th St. (212-677-4210).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Noël Coward's Suite in Two Keys—*See Simon, p. 130.* $35–$50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes, now transferred from a successful run at the Algonquin Hotel. Featuring Eric Comstock, Christopher Gines, and Hilary Kole. $50–$80. Mon., Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—A comedy by Joe DiPietro, author of *I Love You, You're Perfect, Now Change,* about four meddling Italian-American grandparents. $49.40. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, it pokes fun at every aspect of travel. (Simon: 12/15/97.) $20–$55; optional dinner 90 minutes before curtain. Mon. and Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 327 W. 44th St. (212-239-6200).*

Sophie, Totie, and Belle—A comic musical about actresses in the afterlife. $40–$45. Call for schedule. *Theatre Four, 424 W. 55th St. (212-239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

The Time of the Cuckoo—The classic romantic comedy about an American woman in Venice (Debra Monk) who finds love in a cute shopkeeper (Olek Krupa). By Arthur Laurents. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 5/7. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Try to Remember: A Look at Off Broadway—Accomplished golden gal Rita Gardner looks back on 40 years in the theater, from her recent role in *Eleanor* to her 1960 success as "the Girl" in *The Fantasticks.* $30. Sat. at 10. Through 5/6. *Sullivan Street Playhouse, 181 Sullivan St. (212-674-3838).*

The Vagina Monologues—Eve Ensler's ode to fanny-boos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. 4/18–4/30: Claire Danes, Jennifer Lewis, and Mary McDonnell. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Waste—This is a splendid mounting of Harley Granville Barker's 1907 play about what goes on behind the scenes in a British cabinet-elect and how a potential scandal ruins its brightest member's chances. With a number of sharply drawn characters, British society is magisterially evoked, and politics becomes as fascinating as it is fearsome. (Simon: 3/20/00.) $10–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *American Place Theater, 111 W. 46th St. (212-239-6200).*

The Waverly Gallery—Grande dame Eileen Heckert plays a Village art dealer who is forced to give up her gallery because of her age in a new play by Kenny Lonergan, author of *This Is Our Youth* and the recent Sundance hit *You Can Count on Me.* $40–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

What You Get and What You Expect—Christopher Ashley (*The Country Club, Currently of Palm Beach*) directs Jean-Marie Besset's play about two architects vying for the world's first extraterrestrial commission: a monument on the moon. $45. Tues.–Sun. at 8, Sat. and Sun. at 3. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

Off-Off Broadway

The Beat—Hip-hop, dance, and poetry blend in this new work by Kamal Sinclair, Robbie McCauley, and Mustafa Shakir. Featuring *Bring In 'Da Noise* vet Baakari Wilder. $15–$25. Thurs.–Sat. at 8. In previews for a 4/20 opening. *Context Studios, 28 Avenue A (212-802-9350).*

The Brothers Berg—A new play by Richard Abrons. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. Previews begin 4/21 for a 4/25 opening. *HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).*

Charlie Victor Romeo (Cockpit Voice Recorder)—A multimedia piece about death and high altitudes based on black-box recordings. Thurs.–Sat. at 8. Through 5/27. *Collective Unconscious, 145 Ludlow St. (212-254-5277).*

Coyote on a Fence—A new death-row drama by Bruce Graham. $15. Wed.–Sat. at 8, Sun. at 3. Through 4/22. *Blue Heron Arts Center, 121 E. 24th St. (212-841-0370).*

Dressing Room—A new musical comedy about the backstage shenanigans of a drag queen, a diva, and a starlet. $30. Tues. at 8, Sat. at 2. *SoHo Playhouse, 15 Vandam St. (212-239-6200).*

Edward II—Bertolt Brecht's tragedy. $15–$30. Wed.–Sat. at 8, Sun. at 3. Through 5/4. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

The Five Hysterical Girls Theorem—Eighteen performers portray a group of bizarre mathematicians who gather to discuss number theory in this new play by Rinne Groff, a founding member of Elevator Repair Service. $12–$15. Tues.–Sat. at 8, Sun. at 7. Previews begin 4/19 for a 4/26 opening. *Connelly Theater, 220 E. 4th St. (212-358-3657).*

Medea—Eve Adamson directs the brutal classic. $15–$30. Call for schedule. Through 5/21. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

Monday Night Magic—Downtown abracadabra. $25–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).*

Moving Bodies—Physics isn't just for Broadway anymore. Arthur Giron's new play tracks the life of physicist Richard Feynman. $15. Mon., Wed.–Sat. at 8, Sun. at 3. Through 4/29. *Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).*

New Work Now!—The Public Theater presents readings of new plays by talented playwrights like Nilo Cruz, Suzan-Lori Parks, and Kira Corthron. Free. Call for schedule. *The Public Theater, 425 Lafayette St. (212-260-2400).*

Notice of Default and Opportunity to Cure—John Clancy begs for mercy and rails against evil capitalists. $12. Wed.–Sat. at 8. Through 4/22. *Present Company Theatorium, 198 Stanton St. (212-420-8877).*

Repertorio Español—Performances in repertory, including several by dancer Pilar Rioja. $15–$40. Call for schedule. Through 4/23. *Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).*

Opening

Thanks for Flying Chekhov Airlines

The Roundabout Theatre Company has recently been criticized for renaming the venerable Selwyn Theater after American Airlines. But fans of Sir Derek Jacobi, Laura Linney (both pictured below), Brian Murray, and Roger Rees should have worried for another reason: The new Roundabout production of Anton Chekhov's *Uncle Vanya*, directed by Michael Mayer, was delayed several times, per airline tradition, by the new theater's renovations. Still, the production has managed to get off the ground at another theater with a less commercial name—the Brooks Atkinson. In previews for an April 30 opening. (See "Off Broadway.")

Photograph by Joan Marcus.

art

Tim Maul...Shahzia Sikander...Janet Cohen

Installation
Lone-Star Statement

In case you hadn't noticed, the contemporary-art world has embraced diversity. South Asian *artists, in particular, have caught the fancy of curators and collectors with work that is both culturally resonant and mindful of current trends—this year's Whitney Biennial, for example, includes Iranian-born Shirin Neshat's video *Rapture,* a haunting comparison of the separate worlds of men and women within Islamic culture, and Indian-born Rina Banerjee's *Infectious Migrations,* an installation that comprises, among other things, an Indian blouse, turmeric, fake fingernails, and Spanish moss. But few artists have managed as seamless a melding of Asian and Western high and low culture as Pakistan-born Shahzia Sikander (pictured), a 1997 Biennialist whose meticulously rendered miniature paintings mix Islamic and Hindu traditions with images from Western art and popular culture. The 31-year-old artist is a risk-taker, too—for her first solo museum exhibition in New York, "Shahzia Sikander: Acts of Balance" (Whitney Museum of American Art at Philip Morris, 120 Park Avenue; April 21–July 7), she has created her first mural-size painting, each of whose three panels features a central female figure. "It was about making the work more confrontational," says Sikander of the mural's scale, quickly adding that her transient lifestyle has also affected her work (she is also showing a related installation that combines paintings on strips of translucent paper with painting on the walls). The artist, who has not been back to Pakistan since 1993 and whose permanent residence visa is registered in Texas, lived in Houston from 1995 to 1997 and has since been dividing her time between Houston and New York. In that sense, her three-panel work reflects her own life. "I do think of these places," she says softly. "In one panel, there is a ring of cowboy boots and a map of Texas. One panel is about community. One panel has a solitary figure. I stay in touch with my friends and family in Pakistan. The painting is about juggling all these things."

EDITH NEWHALL

Photograph by Joanne Savio.

Galleries
Solos
Madison Avenue and Vicinity

Bernard Buffet—Paintings made by the French artist between 1985 and his death in October 1999 that have not been previously exhibited; through 5/15. Rienzo, 41 E. 78th St. (212-249-2082).

Lucian Freud—Paintings and etchings made by the British artist over the past three years, many of which have not been previously exhibited; through 5/19. Acquavella, 18 E. 79th St. (212-734-6300).

Stephen Hannock—New landscape paintings, a narrative series showing people at work, and a group of self-portraits from the past two decades; through 4/29. Graham, 1014 Madison Ave. (212-535-5767).

Leon Kossoff—London cityscapes and scenes, nude figures, and portraits by the British painter known for his works' heavily encrusted surfaces; through 5/20. Mitchell-Inness & Nash, 1018 Madison Ave. (212-744-7400).

Francis Picabia—Late paintings and works on paper by this artist, who was a pioneer of the Dada movement in Paris; through 6/9. Werner, 4 E. 77th St. (212-988-1623).

Gerhard Richter—A selection of the German artist's early paintings from the sixties and seventies; through 4/22. Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Carol Ross—New sculpture; through 5/14. Gat, 1100 Madison Ave. (212-327-0441).

Fulvio Testa—Small-scale watercolors of landscapes; through 5/6. Cadé, 1045 Madison Ave. (212-734-3670).

Andy Warhol—The artist's iconic silkscreen paintings of Jackie Kennedy, Liz Taylor, and Marilyn Monroe; through 6/3. C&M Arts, 45 E. 78th St. (212-861-0020).

57th Street Area

Craigie Aitchison—The first U.S. exhibition of the Scottish painter's landscapes, portraits, still-lifes, and crucifixions; through 5/6. Barquet, 41 E. 57th St. (212-644-9090).

Alexander Archipenko—Terra-cotta sculptures made between 1935 and 1948; through 6/2. Zabriskie, 41 E. 57th St. (212-752-1223).

Jennifer Bartlett—New paintings on canvas and steel plates that depict monsters frolicking in trees, reading Proust, and acting as players in an opera; through 5/13. Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Hugo Bastidas/Sophia Vari—Paintings that explore the impact of industrialized society on rural cultures/Abstract bronze sculptures that are reminiscent of African art. Through 5/13. Haime, 41 E. 57th St. (212-888-3550).

Robert Cottingham—New paintings and drawings of vintage typewriters and cameras; through 5/13. Forum, 745 Fifth Ave. (212-355-4545).

Dan Graham—A project for children titled *Children's Day Care, CD-ROM, Cartoon and Computer Screen Library* that functions as an interactive space and library for children; through 5/20. Goodman, 24 W. 57th St. (212-977-7160).

Anne Harris—Paintings and works on paper, including self-portraits and studies of her newborn son and other babies; through 5/13. DC Moore, 724 Fifth Ave. (212-247-21110).

Bill Jensen—New works on paper inspired by early Renaissance painters, ancient Chinese landscape painting, and contemporary Chinese poetry; through 4/29. Danese, 41 E. 57th St. (212-223-2227).

Wolf Kahn—Recent landscape paintings and pastels; through 4/29. Beadleston, 724 Fifth Ave. (212-581-7544).

Richard Long—Recent fingerprint drawings on circular stone and a wall drawing made with mud from the River Avon in England; through 5/13. Cohan, 41 W. 57th St. (212-755-7171).

Stephen Pace—New paintings of nudes; through 5/4. Perlow, 41 E. 57th St. (212-644-7171).

Fairfield Porter—A retrospective of paintings and works on paper by the American artist and art critic known for his landscapes of Maine and Southampton, Long Island, and portrayals of his family and friends, including examples of his personal correspondence and articles for magazines; through 5/27. AXA, 787 Seventh Ave., at 51st St. (212-554-4818), Mon.–Fri. 11–6, Sat. 12–5.

Andy Warhol and Cecil Beaton—Fashion illustrations and other drawings by Warhol from the fifties and sixties and drawings for stage designs by Beaton from the same period; through 5/20. Sheehan, 20 W. 57th St. (212-489-3331).

SoHo and TriBeCa

Ghada Amer—New sewn works; through 5/27. Deitch Projects, 18 Wooster St. (212-343-7300).

Walter Anderson—Drawings and watercolors by the Mississippi artist (1903–1965), of New Orleans cityscapes in the early forties and images of nature on Horn Island, Mississippi, made during the last twenty years of his life; through 5/26. Ross, 568 Broadway (212-343-2161).

Greg Bogin—Large-scale paintings that depict colorful geometric, sign-like shapes on solid white backgrounds; through 5/28. Koenig, 359 Broadway (212-334-9255).

Lars Chellberg—Bird nests that anticipate genetically engineered birds, made from architectural model building supplies; through 5/6. Fung, 5537 Broadway (212-334-6242).

Chuck Close—New portrait paintings of artists; through 5/6. PaceWildenstein, 142 Greene St. (212-431-9224).

Bruce Conner—Black-and-white photographs of punk bands from 1978, assemblage sculptures, and photocopy collages; through 5/6. Marcus, 578 Broadway (212-226-3200).

Zhang Huan—An installation; through 5/27. Deitch Projects, 76 Grand St. (212-343-7300).

Woong Kim—Recent abstract paintings that evoke the nature and the passing of time; through 5/6. M-13, 72 Greene St. (212-925-3007).

Richard Long—New slate sculptures and text works; through 4/29. Sperone Westwater, 142 Greene St. (212-431-3685).

George Schneeman—Egg-tempera paintings based on the artist's collages from the past 25 years; through 5/13. Donahue/Sosinski, 560 Broadway (212-266-1111).

Robert Zandvliet—Paintings and large-format monotypes that refer to landscape; through 6/30. Blum, 99 Wooster St. (212-343-0441).

Chelsea

Stephan Balkenhol—Carved-wood sculptures of human figures and animals; through 5/13. Gladstone, 515 W. 24th St. (212-206-9300).

Oladele Bamgboye—An interactive computer installation in which viewers can manipulate digital variants of cultural artifacts, by an African-born artist living in London; through 6/10. Erben, 516 W. 20th St. (212-645-8701).

Janet Cohen—Drawings that appear at first to be compositions of abstract marks but are diagrams of entire baseball games charted through each pitch; through 5/13. Clementine, 526 W. 26th St. (212-243-5937).

Willie Cole—New sculpture, including a six-foot-high pair of ceramic high-heel shoes and a group of doll-like figures configured from ceramic basins and chrome plumbing parts, and a film projection; 4/22–5/26. Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Jay Davis/Christopher Hubble—Paintings of architectural structures on vinyl/Cibachrome photographs of outdoor scenes at nightfall. Through 5/6. Stux, 529 W. 20th St. (212-352-1600).

Charles A. A. Dellschau—Watercolors and drawings by a self-taught artist who was born in Prussia in 1830 and settled in Houston, Texas, in the early 1850s, where he produced a body of work based on the concept of fantasy flight; through 5/6. Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Steve DiBenedetto—Small-scale paintings that combine abstraction and representation and were completed during a three-month stay on the estate of Claude Monet in Giverny, France; through 5/27. Baumgartner, 418 W. 15th St. (212-633-2276).

Mark Dion—"The Museum of Poison," an installation that uses agricultural pesticides and display cases to comment on our culture's cavalier attitude to the environment; through 4/29. Bonakdar Jancou, 521 W. 21st St. (212-414-4144).

Caio Fonseca—New large-scale abstract paintings from the artist's "Tenth Street" series that explore the relationship between positive and negative space; through 5/13. Kasmin, 293 Tenth Ave. (212-563-4474).

Maureen Gallace—Paintings that depict rural and suburban scenes reduced to their most basic forms; through 4/29. 303, 525 W. 22nd St. (212-2555-1121).

Betsy Kaufman—Geometric abstract paintings on canvas and paper; through 5/20. Tonkonow, 601 W. 26th St. (212-255-8450).

Roy Kortick/Lynn Stern—New paintings/New photographs. Through 5/6. Debs, 525 W. 26th St. (212-643-2070).

David Lowe/Alan Sonfist—Paintings of Tuscan landscapes/Photographs of disappearing forest trails. Through 5/13. Coploff, 526 W. 26th St. (212-741-1149).

Marilyn Minter—New paintings and photographs; through 5/20. XL, 604 W. 22nd St. (212-482-4111).

Charlotte Moorman—Photographs, posters, program scores, and other ephemera relating to the life and career of this performance artist and avant-garde cellist (1933–1991) who collaborated with Joseph Beuys, Yoko Ono, Nam June Paik, and others; through 6/30. Bound & Unbound, 601 W. 26th St. (212-463-7348).

Elizabeth Olbert—Paintings of oversized human heads; through 5/13. Golden, 526 W. 26th St. (212-727-8304).

Pipilotti Rist—New work; through 5/27. Luhring Augustine, 531 W. 24th St. (212-206-9100).

Karin Sander—Sculptures of miniature people that represent a broad spectrum of cultures and occupations; through 5/13. D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Dee Shapiro—Recent landscape paintings; through 4/29. Zarre, 515 W. 20th St. (212-255-0202).

Michael Stevenson—*Daily Practice*, a filmed stage play adapted from a 1992 interview between the painter Gerhard Richter and the critic Doris von Drathen; through 5/6. Lombrad Freid, 531 W. 26th St. (212-967-8040).

Nick Terry—Paintings of amorphous vistas that bring to mind Turner and Chinese landscape painting; through 4/29. Billis, 526 W. 26th St. (212-645-2621).

Christopher Wilmarth—Sculptures and drawings by this artist (1943–1987) known for his poetic use of glass; through 5/6. Miller, 526 W. 26th St. (212-366-4774).

Eric Wolf—New ink drawings ranging in subject from self-portraiture to still-life and landscape; through 4/29. Fredericks Freiser, 504 W. 22nd St. (212-633-6555).

Andrea Zittel/Gillian Carnegie—Soundproof portable living environments that were conceived to liberate their inhabitants from the dictates of externally imposed time/Landscape paintings that convey anxiety through the artist's obsessive handling of paint; 4/22–5/27. Rosen, 525 W. 24th St. (212-627-6000).

Group Shows

Madison Avenue and Vicinity

Hunter College—Leubsdorf Art Gallery, 68th St. and Lexington Ave. (212-772-4991). "On Site," travel sketches by architects, among them Harby, Hawkes, Longo, Olin, Wurmfeld; through 5/13.

Kouros—23 E. 73rd St. (212-288-5888). Paintings and works on paper by Giorgio Cavallon and Aristodemos Kaldis, two artists known for their distinctive use of color, the former in lyrical abstractions of shifting light and color and the latter in evocations of the Greek landscape in a palette influenced by Kandinsky's "Murnau" period; new abstract metal sculptures by Joel Perlman; through 5/6.

Salander-O'Reilly—20 E. 79th St. (212-879-6606). Recent paintings and sculpture by Farova, Georges, Gross; through 4/29.

Sculpture Center—167 E. 69th St. (212-879-3500). "Transposed: Analogs of Built Space," works that engage the idiom of architectural models, drawings, and plans, by Bennett, Brower, Cambre, Komatsu, Lehmann, Oppenheimer; through 5/6.

Winston Wächter Mayer—39 E. 78th St. (212-327-2526). Works from the eighties by Basquiat, Clemente, Fischl, Gornik, Holzer, Hunt, Longo, Salle, Schnabel, Sultan, Rothenberg; through 5/20.

York—21 E. 65th St. (212-772-9155). Paintings, watercolors, drawings, and photographs of Bermuda on loan from the Masterworks Foundation in Bermuda, including works by Demuth, Homer, Gleizes, O'Keeffe, others; through 5/26

57th Street Area

ACA—41 E. 57th St. (212-644-8300). "Months and Moons," abstract works inspired by nature, by Frankenthaler, Hartigan, Nevelson, Milhazes, Ringgold, others; through 5/13.

Baron/Boisanté—50 W. 57th St. (212-581-9191). Paintings by Baechler and Byron, photo-based works by Bolande and Guérin, sculptures by Macdonald and Vital; through 5/20.

Findlay—41 E. 57th St. (212-486-7660). Works from the thirties and forties by American artists who were influenced by Native American art, among them Barnett, Bisstram, Busa, Dehner, Graham, Pollock, Pousette-Dart, Smith, Wheeler; through 5/13.

Helman—20 W. 57th St. (212-245-2888). Works by Andoe, Oppenheim, Simonds; through 5/6.

PaineWebber—1285 Sixth Ave. (212-534-1672, ext. 212). "Painting the Town, Cityscapes From the Museum of the City of New York," works by Audubon, Hassam, Hopkins, Marsh, others; through 6/23.

Rosenfeld—24 W. 57th St. (212-247-0082). New mixed-media assemblages by Bettye Saar; "True Grit," paintings, drawings, and assemblages dating from the fifties through the early seventies, by Bourgeois, Bontecue, DeFeo, Falkenstein, Grossman, Nevelson, Spero; through 5/9.

St. Etienne—24 W. 57th St. (212-245-6734). Late nineteenth- and early twentieth-century portraiture in Austria and Germany by Corinth, Gerstl, Jawlensky, Kokoschka, Nolde, Schiele, others; through 6/10.

SoHo and TriBeCa

Artists Space—38 Greene St. (212-226-3970). "Echo," video, photographs, and installations by Binor, Donnelly, King, Nakamura; *Where the Lion Goes Through: Architecture of an Action*, an installation by the artist team Dolores Zinny and Juan Madigan; short video works by Balaban, Neff, Martinez, Wright; through 5/20.

Exit Art—548 Broadway (212-966-7745). "Nuevo New York," the nonprofit gallery's annual exhibition of works by emerging artists chosen by its directors Jeanette Ingberman and Papo Colo; through 6/10.

Chelsea

Moore—140 W. 30th St. (212-279-8977). "Almost Something: Depictive Abstraction," works by Dupuis, Fitzgerald, Keever, Lyon, Ross, Soriano, Stephan, Wiener; through 5/6.

Photography

Juan Carlos Alom—Recent work that explores hidden violence, by a Cuban photographer; through 5/6. Throckmorton, 153 E. 61st St. (212-223-1059)

An American Space—1305 Madison Ave. (212-426-2879). Precisionist and industrial studies by Abbott, Bourke-White, Hine, Permutter, others; through 4/29.

Sid Avery/Jesse Alexander—Black-and-white photographs of Hollywood celebrities that appeared in the *Saturday Evening Post*, *Look*, *Colliers*, and other magazines in the fifties and sixties/Photographs of Formula One races and portraits of such drivers as Stirling Moss, Jim Clark, and Jackie Stewart; 4/20–5/20. Staley-Wise, 560 Broadway (212-966-6223).

Marta María Pérez Bravo—Photographs in which the artist uses her own body to muse on the fragility

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

of the human condition; through 5/17. Nosei, 530 W. 22nd St. (212-741-8695).

De Lellis—47 E. 68th St. (212-327-1482). "Picture This!" self-portraits and images of photographers at work by Hoyningen-Heune, Newman, Laughlin, Penn, others; through 6/17.

Rena Bass Forman—Large-format photographs taken in rural India, including images of the fifteenth-century Jain temple of Ranakpur, the waterways of Kerala, and the seventh-century stone sculptures and ruins of Mahabalipuram; through 5/21. Benrubi, 52 E. 76th St. (517-3766).

Robert Edison Fulton, Jr.—Photographs documenting the now 91-year-old architect/pilot/author's trip around the world on his motorcycle in 1932; through 4/20. Exhibit A, 160 Mercer St. (212-343-0230).

Sally Gall—Large-scale images of caverns and grottoes; through 5/20. Saul, 560 Broadway (212-431-0747).

Gibson—568 Broadway (212-925-1192). "Bizarre!", photographs by Adams, Beckley, Dunning, Geerlinks, Gibson, Serrano, Sherman, Sigismondi, Witkin; through 5/27.

David Halliday—Still-lifes, landscapes, seascapes, nudes, and portraiture by a New Orleans–based photographer; through 5/14. Wessel + O'Connor, 242 W. 26nd St. (212-242-8811).

Robert Glenn Ketchum—Landscape photographs by Ketchum and embroideries based on his photographs by the Suzhou Embroidery Research Institute of Mainland China; through 5/13. Carter, 560 Broadway (212-966-1933).

Kraus—25 E. 77th St. (212-794-2064). Nineteenth-century photographs of trees and landscapes by William Henry Fox Talbot and his contemporaries Eugene Cuvelier, Gustave LeGray, Captain Horatio Ross, and others; through 4/28.

Michael Martone—*The Scream of AMJ*, a series of 70 images made from a single negative of a woman with a hand placed over her mouth; through 5/6. Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Tim Maul—A new series that depicts the interior of a home on the outskirts of Dublin into which friends of the artist have moved; through 5/13. Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Viggo Mortensen—New photographs and mixed-media works; through 5/13. Mann, 210 Eleventh Ave. (212-989-7600).

Newseum—580 Madison Ave. (212-317-7596). "Beyond the Fall," photographs by Anthony Suau depicting life in eastern Europe since 1989; through 6/3.

Mark Shaw—Vintage photographs of Jacqueline and John F. Kennedy and their children taken between 1959 and 1963; through 5/20. Meyerowitz, 580 Broadway (212-625-3434).

Arthur Tress—Black-and-white photographs from the recent monograph *Male of the Species* (Fotofactory Press) that suggest male dreams, fantasies, and fears; through 5/13. Morthland, 225 Tenth Ave. (212-242-7767).

Museums

American Craft Museum—"Defining Craft 1: Collecting for the New Millennium." A selection of works from the museum's permanent collection and works that have been promised as gifts; through 5/7. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Butterfly Conservatory: Tropical Butterflies Alive in Winter"; through 5/29. . . . "Capturing Time: The New York *Times* Capsule"; through 4/20. . . . "Body Art: Marks of Identity." The history of body art in the U.S., Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.E.; through 8/30. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown—"Philippine Style 2000." Apparel, ornamentation, and accessories made with traditional Philippine fabrics by Filipino designers and students from the Fashion Institute of Technology; through 6/10. 502 Park Ave., at 59th St. (212-288-6400), Mon.–Sat. 10–6; $4, $2 students and seniors (free Mon.–Fri. 12–2).

Bard Graduate Center for Studies in the Decorative Arts—"Roman Glass: Reflections on Cultural Change." More than 200 glass works from the collection of the University of Pennsylvania Museum of Archeology and Anthropology that were made in Rome between the late second century B.C. and the early seventh century A.D.; through 6/11. 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts—"Good Business Is the Best Art: Twenty Years of the Artists in the Marketplace Program." Works by Tomie Arai, Rina Banerjee, Prudencio Irazabal, Fabian Marcaccio, Sara Sosnowy, and others; through 9/3. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"Realm of Marvels: Building Collections for the Future." Works from almost every major area of the museum's holdings, representing nearly every culture and almost all of recorded time; through 6/18. . . . "African Masterworks From the Collection of Beatrice Riese." African art collected by the painter Beatrice Riese, who has lived in New York since 1949; through 9/10. . . . "The Guennol Collection: Cabinet of Wonders." Olmec jade carvings, pre-Columbian textiles, American folk art, and works by de Kooning, Cornell, and other twentieth-century artists that were given to the museum by Alastair Bradley Martin and his wife, Edith Park Martin; through 5/7. . . . "One Hundred Famous Views of Edo." An exhibition of a rare complete set of Utagawa Hiroshige's 1856–58 wood-block-print series from the museum's permanent collection; through 4/23. . . . "Carved Memories: Tombstones of the Russian Jewish Pale, Photographs by David Goberman." Images of Jewish tombstones in Russia taken over a period of 75 years; through 4/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

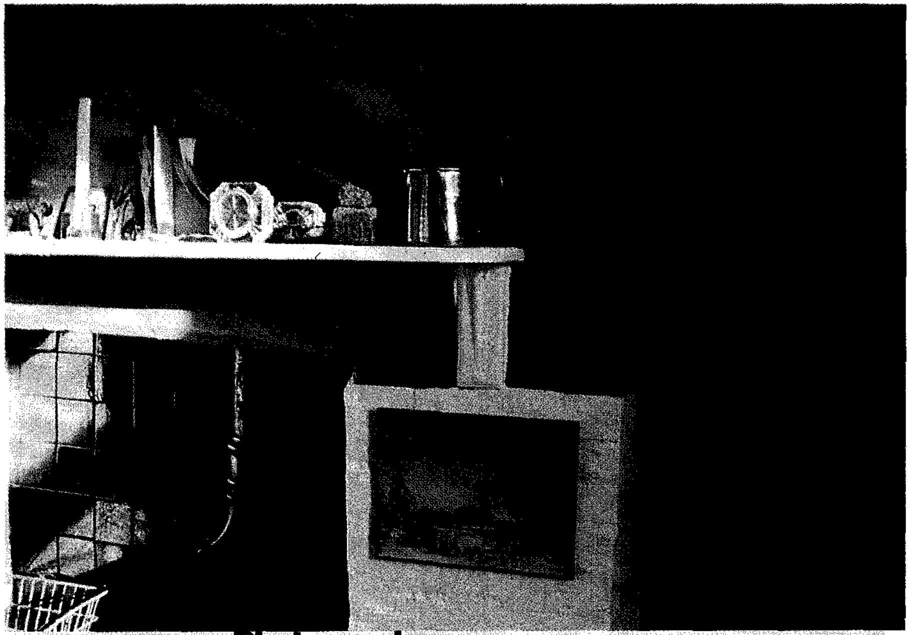
Cooper-Hewitt, National Design Museum, Smithsonian Institution—"National Design Triennial: Design Culture Now." Recent works by 83 American designers and design firms; through 8/6. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dia Center for the Arts—"Robert Irwin: *Excursus: Homage to the Square*"; through 6/18. . . . "Donald Judd: *Untitled*, 1976." A piece from 1976 that is considered one of the late artist's seminal works and comprises fifteen plywood boxes; through 6/18. . . . "Thomas Schütte: Part III: *In Medias Res*"; through 6/18. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"James Castle: House Drawings." The first New York exhibition of drawings and paper constructions by the self-taught artist from Idaho; through 5/4. 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection—"Michelangelo to Picasso: Master Drawings From the Collection of the Albertina, Vienna." Drawings by Chagall, Dürer, Klimt, Pollock, and others on loan from the Graphische Sammlung Albertina (Graphic Art Collection Albertina), one of Europe's greatest repositories of works on paper; through 6/18. 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Sheer Realities: Power and Clothing in the Nineteenth-Century Philippines." An exhibition organized by the Asia Society of clothing, accessories, paintings, lithographs, drawings, and photographs that reflect the exter-



Photography
Irish Eye

The light-infused rooms of Vermeer echo in Tim Maul's latest photographs of the interior of a house near Dublin, as do the home's unseen inhabitants, an Irish author and a filmmaker whose presence is evoked through their personal belongings, from bric-a-brac on a mantel to the kitchen table at lunchtime. At Senior & Shopmaker Gallery, 21 East 26th Street; through May 13.

Photograph courtesy of Senior & Shopmaker Gallery.

nal and indigenous cultural influences in the Philippines over the past century; through 4/22. 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5: $2.50 suggested donation.

Solomon R. Guggenheim Museum—"The Worlds of Nam June Paik." The first American retrospective of the Korean-born multimedia artist since 1982, including sculptures, installations, videotapes, and projects for television; through 4/26. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 students and seniors.

Japan Society—"For the New Century: Japanese Treasures From the Asian Art Museum of San Francisco." Paintings, sculptures, ceramics, and lacquerware spanning 3,000 years; through 7/9. 333 E. 47th St. (212-832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum—"Paris in New York: French Jewish Artists in Private Collections." Paintings and sculpture by Jewish artists working in Paris from 1907 to 1939, among them Marc Chagall, Sonia Delaunay, Jacques Lipchitz, Amedeo Modigliani, Chaim Soutine, and Max Weber; through 6/25. . . . "Berlin Metropolis: Jews and the New Culture, 1890–1918." Artworks, books, letters, posters, and theater memorabilia demonstrating the influence of Jews on culture in turn-of-the-century Berlin; through 4/23. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late nineteenth-century Jewish households; through 10/30. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"The Art of Japan From the Mary Griggs Burke Collection." Paintings, sculptures, ceramics, and other works dating from the second millennium B.C. to the early nineteenth century; through 6/25. . . . "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. . . . "Walker Evans." A retrospective of the American photographer (1903–1975) comprising some 175 vintage prints from public and private collections throughout the U.S. and Canada as well as from the photographer's archive, which was acquired by the Metropolitan in 1994; through 5/14. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition; through 9/3. . . . "Northern Drawings of the 15th and 16th Centuries in the Robert Lehman Collection." French, German, and Netherlandish drawings and illuminations; through 5/21. . . . "Tilman Riemenschneider: Master Sculptor of the Late Middle Ages." An international loan exhibition of carved-wood and stone works by the German sculptor (1460–1531); through 5/14. . . . "Ancient Faces: Mummy Portraits From Roman Egypt." Painted panel portraits made in Egypt from the first to third century A.D.; through 5/7. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

Morgan Library—"From Bruegel to Rubens: Netherlandish and Flemish Drawings." Northern European master drawings spanning the Gothic through the Flemish Baroque periods from the Morgan Library's collection, and a selection of works by artists working in the tradition of Van Eyck and Van der Goes; through 4/30. . . . "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 5/14. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

El Museo del Barrio—"Latin American Still Life: Reflections of Time and Place." Paintings, sculptures, and other works depicting still-life by twentieth-century Caribbean, Central American, and South American artists, among them Diego Rivera, Rufino Tamayo, and Wilfredo Lam; through 5/21. . . . "Franco Mondini Ruíz: *Mexic.*" A site-specific installation depicting a romanticized, miniature cityscape of the Aztec capital, Tenochtitlán, now Mexico City; through 5/21. 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"Hair in African Sculpture and Art." An exhibition exploring the significance of hair in African society through masks and figures, combs, beads, headrests, and an actual Ghanaian barber shop; through 5/28. 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art—"Millennial Dreams: Vision and Prophecy in American Folk Art." An exhibition of visionary objects and paintings by self-taught artists on loan from major public institutions and private collections; through 5/14. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Making Choices," the second cycle of MOMA2000 exhibitions: "The Marriage of Reason and Squalor." A survey examining opposites as they occur in single works of art; through 9/19. . . . "The Raw and the Cooked." Works by unschooled, outsider, and naive artists; through 9/19. . . . "Useless Science." The efforts of artists who mimic the methods and conventions of artists; through 9/19. . . . "The Dream of Utopia/Utopia of the Dream." Abstract and Surrealist works by Dalí, Ernst, Malevich, Mondrian, others; through 8/22. . . . "Modern Living 1." Post–World War I designs from the de Stijl, Bauhaus, and Contructivist movements; through 8/22. . . . "Walker Evans & Company." Photographs by Evans and by photographers who influenced him or were influenced by him; through 8/22. . . . "Modern Art Despite Modernism." Works by Albright, Balthus, Cadmus, Feud, Hopper, Rivera, others; through 8/22. . . . "Art Is Arp." Works from the twenties, including wood reliefs, string reliefs, cardboard cutouts, prints, illustrated books, collages, and sculpture; through 8/22. . . . "Giorgio Morandi Etchings." Etchings spanning 1912 to 1949; through 8/22. . . . "War." Works created in response to the threats and effects of mass mobilization and violence; through 8/22. . . . "Graphic-Photographic: The European Revolution in Graphic Design and Photography in the 1920s." Works by Herbert Bayer, El Lissitzky, László Moholy-Nagy, Aleksandr Rodchenko, and others; through 8/22. . . . "Projects 70: Shirin Neshat, Simon Patterson, Xu Bing." Banners that play with the written word, displayed on the museum's 53rd Street façade; through 5/1. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

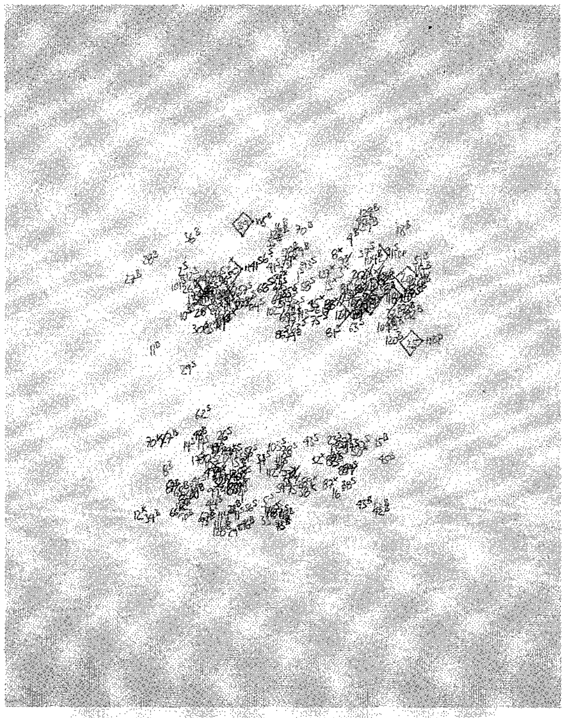
Museum of the City of New York—"New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. . . . "This Land Is Your Land: The Life and Legacy of Woody Guthrie." An exhibition chronicling the life of the folk singer; through 4/23. . . . "The New York Century: World Capital, Home Town, 1900–2000." An exhibition of objects from the museum's collection conceived by the design firm Pentagram; through 7/9. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"The Corset: Fashioning the Body." Corsets from the sixteenth century to the present, as well as corset-inspired fashions, archival photographs, posters, books, caricatures, and advertisements that document the evolution of corsetry; through 4/22. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy—"Art in the Age of Queen Victoria: Treasures From the Royal Academy of Arts." Paintings by Sir Lawrence Alma-Tadema, Frank Cowper, Sir Edwin Landseer, Sir John Everett Millais, and others; through 6/4. 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; $5.

New Museum of Contemporary Art—"Picturing the Modern Amazon." Images of physically strong women in paintings, drawings, videos, sculptures, photographs, and other media by more than 60 contemporary artists, among them Matthew Barney, Judy Chicago, Nicole Eisenman, Jane Hammond, Mary Ellen Mark, Nancy Spero, and Cindy Sherman; through 7/2. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. from 6–8); $6, $3 artists, students, and seniors.

New York Historical Society—"Magnum Our Turning World, Photographs 1989–1999." Works by photographers who work or worked for the legendary photo agency; through 6/18. . . . "Jessie Tarbox Beals: On Assignment." Works by America's first female photojournalist; through 7/9. . . . "Without Sanctuary: Lynching Photography in America." Photographs documenting lynchings in American from the 1870s through the 1950s;



Talent **Lots of artists have looked to mapping and charting as a source for their own personal iconography. Less typical is the approach of Janet Cohen, whose seemingly minimal drawings are actually complex renderings—made up of scorecard notations—of two perfect baseball games pitched by Yankee players David Wells (against Minnesota, in 1998) and David Cone (against Montreal, in 1999). FYI: The home team is black, the visitors are red. At Clementine Gallery, 526 West 26th Street; through May 13.**

Photograph courtesy of Clementine Gallery.

through 7/9. . . . "New York on the Brink! The Fiscal Crisis of the 1970s." Documentary photographs, newspaper headlines, political cartoons, and objects relating to New York's notorious fiscal crisis; through 5/7. . . . "John James Audubon: The Birds of Winter." Fifteen original watercolor paintings by the naturalist (1785–1851) depicting birds that can be found in New York during the winter months; through 4/30. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

New York Public Library—"Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30/01. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

P.S.1 Contemporary Art Center—"Greater New York." The first significant collaboration between P.S.1 and MOMA, an exhibition of works by more than 140 artists who have emerged as vital voices over the past five years; through 5/16. . . . New works by Rob Pruitt, Ricardo Ribenboim, and Luca Vitone; through 6/18. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art—"New York Noir: Crime Photographs From the *Daily News* Archive"; through 4/30. . . . "William Glackens: A Journey From Realism to Impressionism." A selection of paintings, works on paper, and notebooks by the Philadelphia-born artist, who became one of the Eight and worked in Paris, New York, and Cape Cod, most of them drawn from the Glackens family bequest to the Museum of Art, Fort Lauderdale; through 4/30. . . . "Queens Focus: Installation by Leung Chi Wo"; through 4/30. . . . "Community Space: Silk Paintings by Dr. Rikki Asher"; through 4/30. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Studio Museum in Harlem—"Collection in Context." A selection of paintings, photographs, sculpture, and works in other media from the museum's permanent collection; through 5/21. . . . "Images of Harlem: Selected Photographs of James VanDerZee." Images of Harlem in its heyday by the Massachusetts-born photographer who moved to New York in 1906; through 5/21. 144 W. 125th St. (212-864-4500), Wed., Thurs, Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Biennial 2000." The museum's biannual survey of contemporary American art, featuring works in all media by 97 artists; through 6/4. . . . "Edward Hopper, Printmaker." More than 50 etchings and drypoints drawn almost entirely from the bequest of the artist's wife, Jo Hopper, which entered the museum in 1970; through 5/28. . . . "What's New: Recent Acquisitions in Photography." Works by Matthew Barney, Nan Goldin, Vik Muniz, Cindy Sherman, and others; through 5/21. . . . "Highlights From the Permanent Collection"; through 6/4. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris—"Shahzia Sikander: Acts of Balance." The first one-person museum exhibition of the Pakistan-born artist's work, comprising an installation of wall paintings and a mural-sized, three-panel painting that combine Islamic and Hindu artistic traditions with elements of Western art and popular culture; 4/21–7/7. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (212-636-2000). 4/19 at 10: "Rugs." On view from 4/15. 4/20 at 10 and 2: "Silver and Russian Works of Art." On view from 4/15.

Doyle—175 E. 87th St. (212-427-2730). 4/19 at 10: "American Furniture and Decorations." On view from 4/15.

CUE

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway?
Music under the stars or on the stage?
How about a comedy club for a few laughs?
Want to be moved by classical art or avant garde art?
How about dinner after the show?
Let's take the kids out - where should we go?

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restaurants

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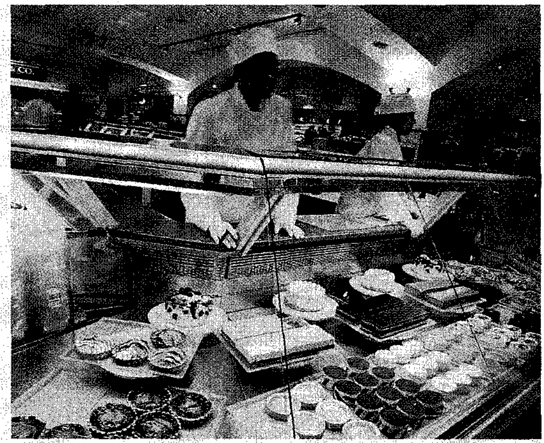
Opening
Basement Instincts

After Eatzi's abysmal failure to colonize Manhattan with its subterranean prepared-food market, Restaurant Associates has jumped into the Macy's Cellar breach, assuming control of all the square footage between men's outerwear and Godiva chocolates. The newest branch of Cucina & Co. (another just opened at Rockefeller Center as well) offers such upmarket items as Urbani caviar, pastrami salmon, Poilâne bread (sold by the whole, half, or quarter loaf), Sant Ambroeus gelato and sorbet, and, from RA's new subsidiary, LA's esteemed Patina restaurant, knockout chocolate Florentine cookies in a 12-ounce, $16 tin signed by star chef Joachim Splichal. Plus, the comparatively plebeian salad and fruit bars, rotisserie chicken and barbecued ribs, and overstuffed sandwiches on focaccia and baguettes. In two weeks, the adjacent Naples 34 begins serving its signature thin-crust pizza and introduces a burger and what it calls "Tuscany fries." (151 West 34th Street; 212-868-2388.)



Manhattan

Lower New York

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St. (212-966-6960). (E) AE, DC, DS, MC, V.*

Ecco—Old-world charm, an excellent seasonal antipasto, and classic renditions of such Italian standards as pasta, veal chop, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. *124 Chambers St. (212-227-7074). (M) AE, CB, DC, DS, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative bistro menu includes cornmeal-coated calamari with green-chile tartar sauce, shiitake-seared salmon with cashew-scallion rice cake, and slow-roasted duck with blood-orange sauce. *179 W. Broadway (212-219-2010). (M–E) AE, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway (212-233-0507). (M) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 Macdougal St. (212-475-7500). (M–E) AE.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St. (212-941-3900). (E) AE, DC, MC, V.*

Wild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse in sides like creamed spinach and butternut-squash hash. His flair for hearty he-man food like charbroiled strip steak and lamb T-bone chops still allows for subtle seasoning and artful presentations. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. The staff is that elusive combination of proficient and accommodating, and the extensive wine selection, by the glass and the bottle, is refreshingly user-friendly. *1 World Trade Center, 107th floor (212-524-7107). (E) AE, DC, DS, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl. (212-228-8490). (M) AE, CB, DC, MC, V.*

Photographs by Liz Steger.

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave. (212-982-3300). (I–M) ($).*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Back Porch—An ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (212-685-3828). (I) AE, DC, DS, MC, V.*

Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M) AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Strausman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Candela—These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs $10.95, prix fixe. *116 E. 16th St. (212-254-1600). (M) AE, DC, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

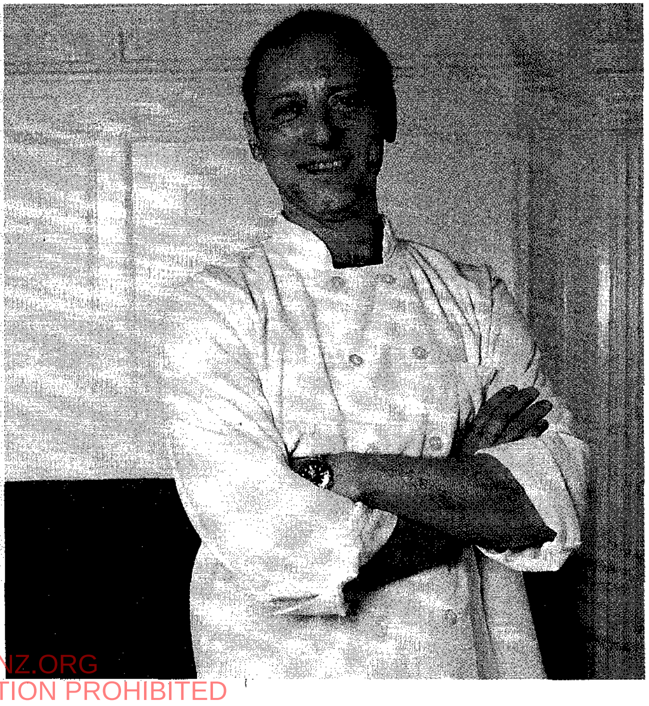
Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave., at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and

Opening
This Old Townhouse

The stately Upper East Side space that used to be Parioli Romanissimo—possibly New York's most expensive Italian restaurant ever—has reopened as Revel, under the capable command of Barolo owner Paolo Secondo. In much the same way that he hopes to inject a looser, more colorful downtown sensibility into the distinguished fireplace-and-skylight-equipped premises, he's directed his chef, Maurizio Marfoglia (at right, formerly of Coco Pazzo and Tuscan Square) to give what's become clichéd Italian cuisine a welcome progressive spin. Hence, osso buco salad with Peruvian potatoes and salsa verde, nettle-and-aged-ricotta risotto, and a parchment package of baby vegetables with Parmesan "ice cream" and balsamic "fudge." (24 East 81st Street; 212-249-5720.)



meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (212-840-6500). (M–E) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman's Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and try to guess the identity of every A- and B-list celebrity in the collage of caricatures. *131 E. 54th St. (212-752-0111). (M–E) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (212-935-3434). (M) AE, DC, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared,

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elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

The Leopard—This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. *253 E. 50th St. (212-759-3735). (M–E) AE, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Oscar's—This contemporary American brasserie is named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of such legendary dishes as the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. Designer Adam Tihany transported the history-laden dining room into the twenty-first century with a much-needed face-lift. *Lexington Ave. at 50th St. (212-872-4920). (M) AE, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (212-307-7311). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more af-

ASK GAEL

What can Texas possibly teach New York about steak?

Del Frisco's Double Eagle Steak House has lumbered in from Texas with unadulterated chutzpa—parking its 480 seats and 13,500 bottles of wine in prime New York sirloin territory. Stuffed into a too-crowded lineup of window tables in the soaring glass-wrapped corner of the McGraw-Hill Building on Sixth, we marvel at the skyscraper-panorama chairs packed so tightly our guests can scarcely breathe. But our plaints rouse the amiable staff to action. In seconds we are installed across the room with apologies, wine glasses, and unimpressive starters delivered without asking who gets what. Here and there I'd like a bit less salt, but even so I am knocked out by the perfection of the sirloin strip—brilliantly seared, almost a tad cool, tender, bursting with flavor. The rib-eye, an outsize rare veal porterhouse, halibut in citrus vinaigrette (entrées $24.95 to $49.95), and battered onion rings as big as tractor tires are good enough to make us hope the kitchen will rethink wimpy starters and too sweet desserts. I'd love to try the $128 Australian lobster tail, if I can find a hungry Silicon sugar daddy to finance it. (1221 Sixth Avenue, entrance on 49th Street; 212-575-5129.)

Photograph by Bruce Katz.

fordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner or the $12.95 lunch. *342 W. 46th St. (212-977-7373). (M) AE, DC, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (212-245-7400). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. *150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Local—This theater-district American bistro has lots of cozy booths and turns out sophisticated, refreshingly imaginative fare with international accents but doesn't go overboard. Try the pan-seared scallops with Maine crab cake and sweet-corn chowder; the roasted North Atlantic salmon with spring vegetables; and the excellent desserts. *224 W. 47th St. (212-921-2005). (M–E) AE, DC, DS, MC, V.*

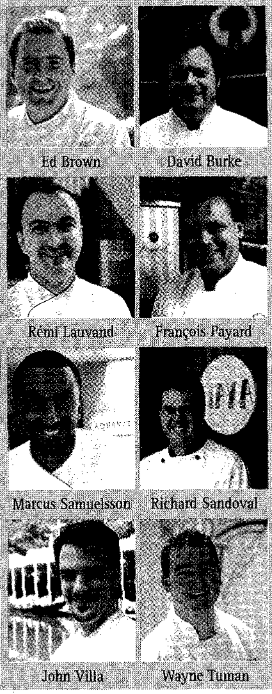
Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Utsav Festive India—Only the bar of this regional In-



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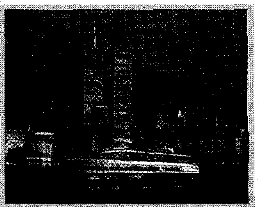
Pictured above is Executive Chef Wayne Tuman aboard the INAMORATA, one of our five spacious and climate controlled ships. Below is the PRINCESS.



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Opening Tsa! Love

After a decade spent traipsing through the New York restaurant scene, managing places like Da Silvano and Match, Björn Möller (below right) has come up with a visionary concept for Tja!, the "Scandinasian" restaurant he opens this week with his partner, lawyer Mark Stumer (at left). Why cross Scandinavian (specifically Swedish) with Asian (specifically Japanese)? "We both eat from the ocean," he says. "We both have a similar, minimalistic sense of design and space." The space in question is the old Barocco, which has been painted burgundy and outfitted with mohair seats and sofas, low wooden tables, floor-to-ceiling curtains, and a towering steel bar, the diagonal centerpiece of the dining room. Chef Michael Pirnik, who draws from his stint as sous-chef at Obeca Li, fuses the two cuisines in dishes like artichoke-potato dumplings with sautéed spinach and ponzu, and the sampler plate of house-cured gravlax, matjes herring, and yellowtail. The elegant BodaNova stoneware, cutlery, and glassware are imported from Sweden, as are the graceful silk staff uniforms, which were designed by Möller's mom. (301 Church Street; 212-226-8900.)

Photograph by Joe Fornabaio.

dian restaurant is located at street level; the contemporary dining room itself is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs a paltry $10.95, while à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. The management promises a lineup of food festivals highlighting the varied cooking styles of the subcontinent. *1185 Sixth Ave., nr. 46th St. (212-575-2525). (M) AE, DC, MC, V.*

Vago—This Northern Italian midtowner makes its own pasta and breads along with house specialties like warm sea-bass carpaccio, venison medallions sautéed with chestnuts, and roasted baby pheasant with black-truffle sauce. The wine list is extensive, and the dining room is adorned with frescoes, alabaster sconces, and cherry-wood trim. *29 W. 56th St. (212-765-5155). (M–E) AE, DC, MC, V.*

57th–60th Streets

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (212-754-6272). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Andrusha—Just because you live uptown doesn't mean you need to succumb to the relentless Chinese-and-pasta delivery routine. This understated restaurant serves a variety of Eastern European dishes, from the familiar (beef Stroganoff, blini with caviar or smoked fish) to the less so (Czech roast duck, coulibiac of vegetables). *1370 Lexington Ave., nr. 90th St. (212-369-9374). (M) DC, MC, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (212-249-6619). (M) AE, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Mark's—Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V.*

Trata—With its fish-market display, its Greek spreads and salads, and its simply grilled seafood (sushi-quality octopus, for instance), this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. *1331 Second Ave., nr. 70th St. (212-535-3800). (M) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers' Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I–M) CB, DC, DS, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) ($).*

Opening

Box Populi

Before Phicha Tharavanith opened Kai Kai, her six-seat Thai takeout canteen on Avenue A, she studied interior design in Atlanta. Now, at her new, only marginally roomier Rice Box, she's put her degree to good use with a tin ceiling, a fan that simulates breeze-blown palm fronds, and framed Asian movie posters. And she's enlisted a chef from O.G. to push the pad Thai and curry envelope with shareable starters like spicy Thai sausage salad and shrimp pancake ($4 to $6.50), and mains like roasted honey duck with mango sauce and crispy taro ($8 to $15). (78 East 1st Street; 212-777-2552.)

Photograph by Bruce Katz.

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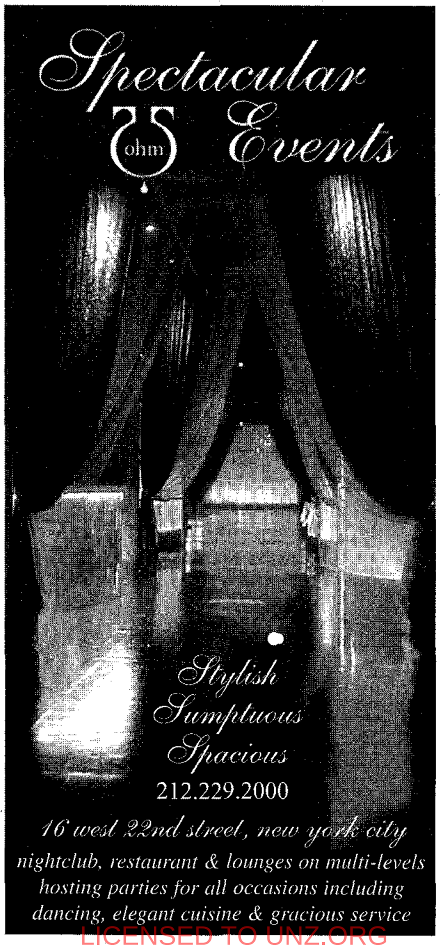

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Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Opening
Hell's Belles

Chef Sue Torres (pictured, at right), who during her two-year ride at Chelsea's Rocking Horse Cafe Mexicano propelled the Tex-Mex cantina to sophisticated new culinary heights, has finally dismounted. She's now in residence—along with ex–Calle Ocho pastry chef Kyria Tokash (at left)—at Hell's Kitchen, owner John Dempsey's south-of-the-border sequel to his nearby Vynl diner. Burrito eaters beware: Torres's taste runs more to gourmet grub like margarita-cured salmon carpaccio with guajillo-chili toasts, duck-confit empanadas with fig mole, and avocado-leaf-crusted black-bass bouillabaisse. (679 Ninth Avenue, near 46th Street; 212-977-1588.)

Photograph by Liz Steger.

in concert

Alfred Brendel... Dancers Responding to AIDS

Classical Music

Ciompi String Quartet—Performs *Singular Inspirations,* a compilation of works by Prokofiev, Zhou Long, Davidovsky, and Janáček, 4/18 at 8. *Merkin Concert Hall at the Abraham Goodman House, 129 W. 67th St. (212-501-3330); $10, $5 for seniors and students.*

Gil Shaham, Violin, and Akira Eguchi, Piano—Perform works by Bach, Beethoven, Bartók, Strauss, Copland, and others, 4/18 at 7:30. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $17–$61.*

The American Classical Orchestra and St. Bartholomew's Choir—Present Bach's *The Passion According to St. John* in observance of Holy Week, led by William Trafka, 4/18 at 7:30. *St. Bartholomew's Church, Park Ave. at 50th St. (212-378-0248). $25–$50, $20 for seniors and students.*

Juilliard Faculty—Perform works by Ravel, Shostakovich, Debussy, and Franck, 4/18 at 8. *The Juilliard Theater, 60 Lincoln Center Plaza (212-769-7406); free.*

St. Luke's Chamber Ensemble—Premieres Michael Hersch's *Horn Quartet,* as part of its "Second Helpings" series, 4/19 at 7. *Dia Center for the Performing Arts, 548 W. 22nd St. (212-594-6100); $15, $10 for seniors and students.*

Blanche Moyse Chorale and New England Bach Festival Orchestra—Perform Bach's *St. Matthew Passion,* led by Blanche Honegger Moyse, 4/23 at 7. *The Metropolitan Museum of Art, Grace Rainey Rogers Auditorium, 1000 Fifth Ave., at 82nd St. (212-570-3949); $40.*

Alfred Brendel, Piano—Performs works by Haydn, Mozart, and Schubert, 4/24 at 7:30. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $19–$76.*

St. Lawrence String Quartet—Performs and investigates Schoenberg's chamber work *Verklärter Nacht,* as part of the "What Makes It Great" series, 4/24 at 7:30. *Alice Tully Hall, Lincoln Center (212-721-6500); $25.*

Monomy Music—Honors the music of Ernst Von Dohnányi by performing works including *Konzertstuck* and *Ruralia Hungarica,* led by Eleanor Lawrence, 4/24 at 8. *Alice Tully Hall, Lincoln Center (212-721-6500); $30.*

The New York Philharmonic—Performs Gubaidulina's *Two Paths: Music for Two Solo Violas and Symphony Orchestra* and Mahler's Symphony No. 1, led by Kurt Masur, 4/25 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $19–$76.*

Prometheus Chamber Orchestra—Performs Sibelius's Violin Concerto and Schumann's First and Fourth Symphonies, led by Wilson Hermanto, 4/24 at 8. *Merkin Concert Hall at the Abraham Goodman House, 129 W. 67th St. (212-501-3330); $20, free to students.*

Opera

Metropolitan Opera—*Pelléas et Mélisande,* 4/17 and 4/20 at 8; *Rigoletto,* 4/18 and 4/21 at 8; *La Boheme,* 4/19 and 4/22 at 8:30; *Götterdämmerung,* 4/22 at 12; and *Das Rheingold,* 4/24 at 8. *Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$225.*

New York City Opera—*Platée* (choreographed by Mark Morris), 4/18 and 4/20 at 7:30, and 4/22 at 8; *Carmen,* 4/21 at 8, 4/23 at 1:30; *Tosca,* 4/22 at 1:30. *New York State Theater, Lincoln Center (212-870-5570); $22–$95.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Dance

New York Theatre Ballet—Presents Prokofiev's *Cinderella,* choreographed by Donald Mahler, 4/20–4/23; call for schedule. *Florence Gould Hall, 55 E. 59th St. (212-355-6160); $20, $15 for children 12 and under.*

Zvi Gotheiner & Dancers—Presents *The Amber Room,* a two-part dance based on the mystery of the lost Russian treasure, 4/20–4/21 and 4/24–4/28 at 8. *The Orensanz Foundation Center, 172 Norfolk St. (212-925-0915); $25; benefit performance on 4/26, $100.*

Tressor Dance Company—Premieres *Slide Dance,* a piece based on the interactions of busy people passing each other in the bustling streets of Manhattan, choreographed by Alexander Tressor, 4/20–4/22 at 8 and 4/23 at 6. *The Tribeca Playhouse, 111 Reade St. (212-721-1441); $15.*

Dancers Responding to AIDS—Kicks off National Dance Week with "Dance for the Health of It," a showcase of Broadway and classical works, 4/24 at noon. *Josie Robertson Plaza, Lincoln Center (212-840-0770); free.*

CIE.2 in 1—Presents an evening of collaborative works in its *New York, Budapest, Vienna: Dialogues and Dances,* featuring a repertory of works by Ákos Hargitai, Micahela Pein, Vicky Chick, JoAnna Mendl Shaw, and Alan Good, 4/24 and 5/1 at 8. *Dance Theater Workshop, 234 W. 13th St. (212-924-0077); $10.*

Preview

Raiders of the Amber Room

Among the countless disappearances and seizures of art during the Second World War, the Nazi theft of the Amber Room remains an unsolved mystery. A gift of Prussia's Friedrich Wilhelm I to Russia's Peter the Great in 1716, the 1,300-square-foot chamber, set with six tons of golden fossilized amber, was dismantled and taken from Catherine the Great's palace and shipped to Königsberg when the Germans advanced on Leningrad—and it hasn't been seen since. "The story has interesting perspectives on art, power, and nationality," says Zvi Gotheiner, a choreographer who has been fixated on the highly publicized international hunt for the room—so much so that he has created a dance in two parts named after the eighth wonder of the modern world. "I was attracted to the elusiveness of something disappearing in front of your eyes," he says. "It's like dance." Accompanied by German and Russian music as well as an original score by Scott Killian, the dance also speaks from Gotheiner's personal connection to World War II: "The creation of Israel was in the ashes of the Holocaust—the Russian music I grew up on in a socialist kibbutz in Israel, and the German music I knew when I played the violin." Now 47, the choreographer who came to dance "by accident" breathes life into an old story by setting it in the Angel Orensanz Foundation Center, which was once a primarily German Jewish synagogue on the Lower East Side. "The dance is a lot about power and ownership of the body and of art," he says. "It has a nationalistic face to it." (See "Dance.")

Rose-Anne Clermont

Photograph by Lois Greenfield.

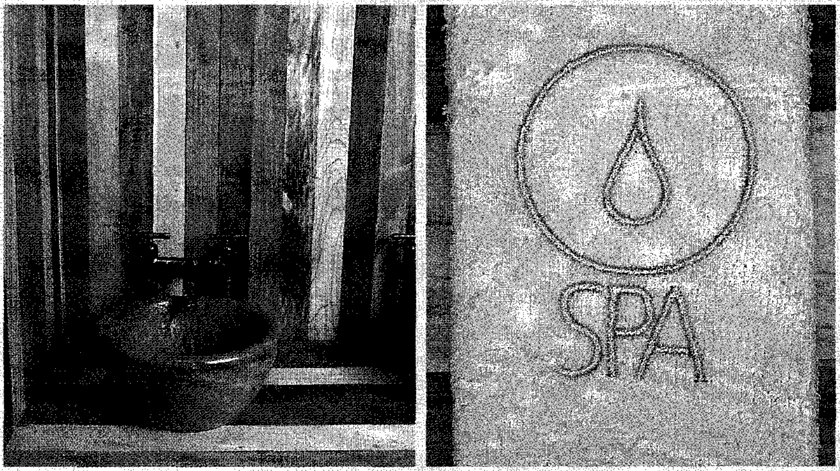
nightlife

S P A . . . P h i l L e s h . . . A n g i e S t o n e

Opening

Clean Living, Clubland-Style

Steve Lewis raised the hipness quotient of megaclubs like Limelight and Life and earned the ultimate clubland adjective "impresario," but he's a clever cultural critic, too. "We're living in the longest era of prosperity in the history of the nation's economy," he declares during an interview about his new "wellness, balance, and luxury"–themed nightclub SPA (pictured), which recently opened on 13th Street. "And as a result, spas have gone from an upper-class luxury to middle-class standard." He pauses to summon an assistant. "Everything is about health, wellness, and looking good. God, it seems like everyone I know is getting liposuction now!" Told that this magazine recently ran a feature about personal trainers getting liposuction, he proclaims, "See, this is what I'm great at—seizing on a cultural moment." Lewis had better hope he—and we—are onto something, because he's staking both his impressive reputation and an estimated $1 million on going whole-hog with his spa theme; SPA's bathrooms look like saunas, its mirrors are emblazoned "YOU LOOK GREAT," and calming waterfalls flow down the walls (*faux* waterfalls are also projected on the ceiling). In further keeping with the theme, SPA's furnishings will be white rather than clubland's traditional black ("People say I'm crazy to do that," he says, "but I know this crowd will be very clean"), and the club's lighting will be designed to make patrons look tan. "This will be absolutely amazing," Lewis says with a chuckle, making his cleverest cultural observation yet, "or the tackiest thing anyone's ever seen." (See "Clubland.") **ETHAN BROWN**



Photographs by Noah Sheldon.

Concerts

Barry Manilow—4/22 and 4/23 at 8. *New Jersey Performing Arts Center (212-307-7171). $25.*

The Bloodhound Gang—4/22 at 7. *Roseland, 239 W. 52nd St. (212-307-7171). $17.50.*

Filter—With Apollo Four Forty. *4/20 at 7.* Hammerstein Ballroom, *311 W. 34th St. (212-307-7171). $25.*

Phil Lesh & Friends—4/17–4/19 and 4/21–4/23 at 8. *Beacon Theater, 74th and Broadway (212-307-7171). $39.50.*

Small Stages

Arlene Grocery—4/17: Audax; Young Turks; Karma Zoo. 4/18: Blowup; Ben Arthur; Bonica. 4/19: Olivia Cornell; Beyond Mirth; Kagero. 4/20: The Carvels; Helldorado; Battershell. 4/21: Steakhouse; the Everyothers; the Selzers. 4/22: Diva Machina; Clyde; Money Shot. 4/23: Points East; Uncle Carl; My World. 4/24: Metal Karaoke; Ford Falcon Blue; Kaz Silver. *95 Stanton St. (212-358-1633). $.*

Bottom Line—4/17: Tower of Power. 4/18: John Renbourn; Dave Van Ronk. 4/20: The Mick Taylor Blues Band. 4/21: Lucy Kaplansky. 4/22: Kenny Rankin. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—4/20: They Might Be Giants. 4/18–4/19: Tenacious D. 4/21: Buffalo Tom. 4/22: Zen Tricksters. 4/24: Kelis. *6 Delancey St. (212-533-2111).*

Chicago B.L.U.E.S.—4/19: L'il Mam. 4/20: Tinsley Ellis. 4/21: Frankie Lee. 4/22: Sonny Rhodes. 4/23: Scotty Mac. *73 Eighth Ave., bet. 13th and 14th Sts. (212-924-9755). $.*

Fez—Sundays: Jackie Beat, "I Didn't Mean to Turn You On." Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing for Time." 4/17: Ian Shaw. 4/18: Sophia Ramos Dupré; David Driver & Gretchen Phillips; Jonathan Spottiswoode. 4/19: Jonathan Gregg & the Lonesome Debonairs; Professor & Maryann. 4/24: Typhoo; Chris Stopa; Mehuman Jonson. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Hogs & Heifers Honky Tonk North—All shows begin at 10 and admission is free. 4/18: The Lineman. 4/19: Sweetgrass. 4/20: Neal Scott Johnson. 4/21: Quickdraw. 4/22: 3D. *843 First Ave., between 95th and 96th Sts. (212-722-8635).*

Irving Plaza—4/17: The Flaming Lips; Looper. 4/18: Rahzel; Mixmaster Mike. 4/19: Willie Nelson and Family. 4/20: Cubanismo. 4/21: Moxy Frivous. 4/24: MXPX; the Hippos. *17 Irving Pl. (212-777-6800).*

Joe's Pub—An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: Downtown revue "Damaged Liver Musical." Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: "Reggae Night." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Saturdays: Left-field, non–Hot 97–variety hip-hop with "Indie 5000." 4/18: Alice Tuan and Jaye-Austin Williams. 4/19: Blood and Fire Sound System. 4/20: Sista Factory. 4/21–4/22: "Making Tracks and Heading East." 4/23: Performance Shorts. *25 Lafayette St. (212-239-6200).*

Knitting Factory—4/17: The Loud Family; Aspera ad Astra. 4/18: The Mahavishnu Project. 4/19: Kevin Hays with David Sanchez. 4/20: Evan Parker and Ned Rothenberg Duo. 4/21: The Scofflaws. 4/22: A Night of South Jersey Song: Dan Zimmerman; Father Lenny; Danielson Famile; Brother Danielson; the Ladytron. 4/23: Evan Parker's Large Invitational. 4/24: Cerberus Shoal. *74 Leonard St. (212-219-3055). $.*

Manitoba's—Mondays: Beat Rodeo. Saturdays: Adam Roth. Sundays: Anna. Tuesdays: "Hardcore" with hosts Misstress Formika and Candis Cayne. 4/19: Time Wounds All Heels. 4/20: Galvanized. 4/21: The Master Plan. *99 Ave. B (212-982-2511).*

Maxwell's—4/17: Sense Field; Starling; Paris, Texas. 4/18: "Kick Out the Jams DJ Series": Primitive Sound System. 4/19: Broken Atlantic; Duochrome; Sonny Sixkiller. 4/20: Friends, Romans, Countrymen. 4/21: Dirty Dozen Brass Band; the Rustic Overtones. 4/22: Billy; Little T & One Track Mike; Ben Trovato. 4/23: The Lazy Cowgirls; the Starlite Desperation. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—4/17: Tracy Bonham; Seventh House. 4/18: Christine Ohlman; Willie Nile and the Worry Dolls. 4/19: Sara Hickman; Jim Kremens. *217 E. Houston St. (212-260-4700).*

Rodeo Bar—4/17: Cigar Store Indians. 4/18: Ponticello. 4/19: Bill Sims Jr. 4/20: The Tarbox Ramblers. 4/21: "Cropduster Night" with Elena Skye and the Demolition String Band. 4/22: The Star Room Boys. 4/23: The Rob Ryan Band. 4/24: Western Caravan. *375 Third Ave., at 27th St. (212-683-6500).*

S.O.B.'s—Most nights, sets at 10 and midnight. 4/17:

Tito Puente. 4/18: Los Papines & Manny Oquendo & Libre. 4/19: Large Professor; Mad Skillz. 4/20: Jazzhole; Humberto Ramirez. 4/21: Angie Stone; Diblo. 4/22: Silvana Magda; Karnival! 4/23: Angie Stone. 4/24: Manny Oquendo & Libre. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 4/21: Robert Walters. *161 Hudson St. (212-386-3600). $.*

Clubland

Alphabet Lounge— Saturdays: A great house-music party called "School," with resident D.J.'s Melvin Moore, Neil Aline (of "BPM" and "Rendez-Vous"), and producer Matthias Heilbronn. *104 Ave. C (212-780-0202).*

Baby Jupiter—4/17: Rick Shapiro; Tom Stabb and Ascension. 4/18: Clark Gayton; Mike Harvey. 4/19: Daniela Cotton; Downboy. 4/20: Jazzy Bell Project; Gun Shy Hostess. 4/21: Mommy. 4/22: Sideffect; Dr. Bellows. 4/23: Akim Funk Buddha's Dha Fusion. 4/24: Rick Shapiro. *170 Orchard St. (212-780-0287).*

Baktun—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights. Thursdays: A nifty trip-hop night called "Nice & Easy." Wednesdays: "Soons," an eclectic night of music with D.J.'s Jaymz Nylon and Gamall. Alternate Fridays: Loved-up house music from D.J.'s Holmar and A. Gram at "N'Ice"; the friendly, long-running house-music party "Bang The Party." Saturdays: "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for complete schedule. *418 W. 14th St. (212-206-1590).*

Centro-Fly—The club formerly known as Tramp's is now a hot spot to groove to D.J.'s. The owners have managed to snag the house/trip-hop/big-beat promoters "Plant" for their Saturday nights and the "Subliminal Sessions" with D.J. Erick Morillo (and plenty of D.J. royalty like Armand van Helden and "Little" Louie Vega as their special guests) for their Thursdays. The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Sundays: Dressed-up hip-hop with "VIP Sundays" featuring D.J. Max Glazer and Jessica Rosenblum. *45 W. 21st St. (212-803-7859).*

Cheetah—This Chelsea/Flatiron-district nightspot scored a clubland hat trick with "Twelve West," "Legends," and "Underground Network." But now that "Underground Network" is defunct and "Legends" has decamped to a newer club called True, the future is looking a little less bright for the club. Tuesdays: "Twelve West," D.J. Nicky Siano's wildly fun, campy after-work party where Chelsea boys, fierce voguers, men in Superman costumes (!) get their groove on for an early-week romp that rivals the ecstatic energy of "Body & Soul." Thursdays: The socialite set grooves to the hip-hop beats of fellow upper-cruster D.J. Samantha Ronson. Fridays: "GBH," an acronym for Great British House. *12 W. 21st St. (212-206-7770).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Wednesdays: "Rock Candy," with D.J. and host Steven Blush. Thursdays: "BeavHer," a long-running eighties night. Fridays: Drag queens and gay rock-'n'-rollers get down at "Squeezebox." Saturdays: British-rock-themed "Tiswas." Sundays: D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." *511 Greenwich St. (212-219-2850). $.*

Flamingo—This East Village nightspot was once called Flamingo East. The club now has a hipper, more futuristic bent thanks to parties like Saturday's techno-dominated "Tru Skul." 4/22: D.J. T-1000. *219 Second Ave. (212-533-2860).*

Frank's Lounge—A bare-bones bar and dance spot, which hosts Lorie and E-Man's great house-music party "Bang The Party" bi-weekly. *660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).*

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Tuesdays: Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendezvous," a strictly no-D.J.'s party where media folk, artists, and others take their shot on the wheels of steel. Thursdays: Big-name D.J.'s like Todd Terry and Frankie Feliciano drop by for "Assorted Flavors." Saturdays: Things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Ave. (212-228-0444). $.*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night rollerskating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: "Big Fridays" offer big fun for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. 4/20: George Clinton & the P-Funk Allstars. *515 W. 18th St. (212-627-0404). $.*

Shine—Once an important spot for up-and-coming rock and dance acts, this downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights like "Giant Step Mondays" and the Friday-night hip-hop-meets-beautiful-people affair "Hello 2000." 4/17: Julius Papp; Ron Trent. *285 W. Broadway (212-941-0900).*

SPA—Nightlife impresario Steven Lewis's new club is sleekly upscale, its sights set on the Canteen–Lot 61–Moomba crowd. Prepare to wait on line. *76 E. 13th St at Fourth Ave. (212-388-1060).*

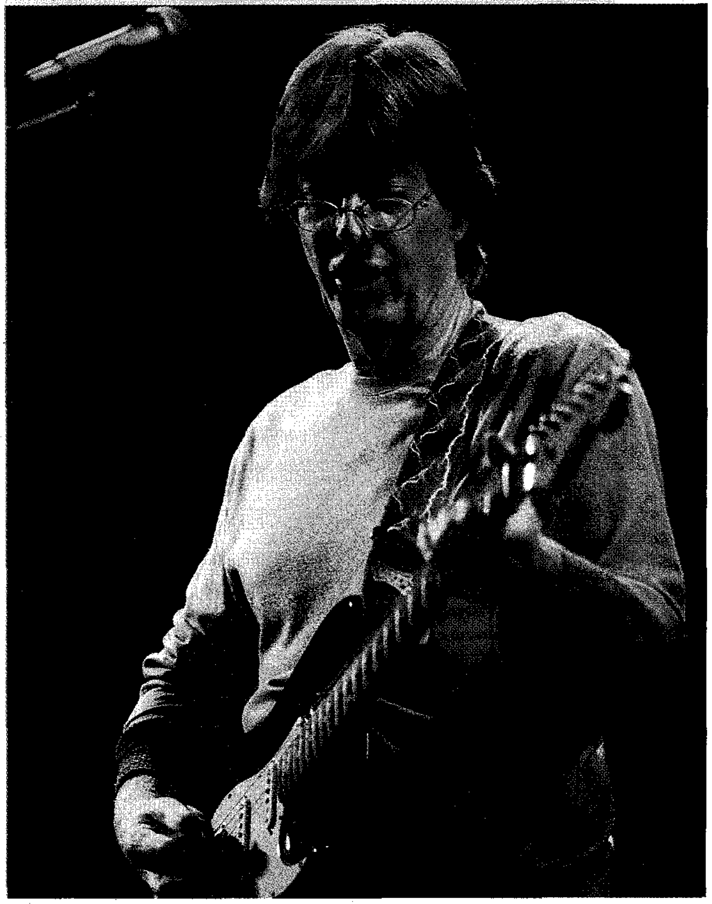
True—Yet another club that falls into the "formerly known as" category, True (formerly known as Vanity) has gotten off to a good start by luring John Davis's "Legends" party from Cheetah for their Friday nights. *28 E. 23rd St. (212-254-6117).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays." Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 4/19: "Global Underground Release Party" with Anthony Pappa. 4/21: Sven Vath. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. Monthly: Renowned Japanese trance D.J. Tsuyoshi Suzuki. *6 Hubert St. (212-343-1379).*

Performance
Lesh Life

Former Grateful Dead bassist Phil Lesh recently celebrated his 60th birthday, but he's still on the road, improvising jams from rock covers and Dead songs with an eclectic group of backup musicians that includes The Other Ones' John Molo and Zen Tricksters' keyboardist Rob Barraco. Recent performances offered everything from Peter Gabriel's "In Your Eyes" to a 25-minute version of "Uncle John's Band"; his Beacon Theatre shows—April 17–19 and April 21–23—should feature more of the same. (See "Concerts.")



Photograph by Jay Blakesberg/Retna.

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Maria Schneider Jazz Orchestra.

Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 4/20–4/22: John Hicks & Elise Wood Sextet. 4/23: Cubarama. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 4/18–4/23: Dr. John. *131 W. 3rd St. (212-475-8592).*

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St., the corner of Church and W. Broadway (212-227-7777).*

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 4/17: Luis Paramo. 4/18: Mary LaRose and LedHed. 4/19: David Binder Quintet. 4/20: Christophe Schweitzer Quintet. 4/21: Dawn Thomson Quartet. 4/22: Guaranteed Swahili. 4/24: Piltdown Man. *349 E. 13th St. (212-533-6212).*

Iridium—In the surreal basement across from Lincoln center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. 4/18–4/23: Dee Dee Jackson Quintet. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

"Jazz Insights: The Vocalists"—Informal lectures hosted by Arnold Jay Smith. Tuesdays, 7:45–9:30. 4/18: Frank Owens and Guest. *The New School, 66 W. 12th St. (212-229-5873). $25.*

Performance
Stone Alone

Nouveau soulstress Angie Stone (pictured) hasn't received as much fawning press as peers like Macy Gray and D'Angelo, but her low media profile doesn't lessen her achievement on her debut album, *Black Diamond*. She'll blend up a similar mix of Memphis soul, Marvin Gaye grooves, and the sublime understatement of Gil Scott-Heron at a rare club appearance at S.O.B.'s on April 21 and 23. (See "Small Stages.")

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. 4/19–4/23: Mose Allison Quartet. *116 E. 27th St. (212-576-2232).*

Red Blazer—Mondays: Red Blazer Jazz. Tuesdays: A Tribute to Judy Garland starring Tira. Wednesdays: Alan Russell and his Big Band. Thursdays: Stan Rubin's Big Band featuring David Belt. Fridays: Sam Mulano and the Bourbon Street Swingers. Saturdays: Bob Cantwell Quintet featuring Sol Yaged. *32 W. 37th St. (212-947-6428).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (212-929-7565). $.*

Smoke—A great jazz lounge with low cover to boot. 4/16–4/17: Cedar Cobb's Mob. 4/19: Lew Tabackin Quartet. 4/20: David Hazeltine. 4/23: Brad Mehldau; Peter Bernstein Quartet. *2751 Broadway at 105th St. (212-864-6662).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 4/17: Die Like a Dog Quartet. 4/18: Daniel Johnston. 4/22: David Boykins Outet. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 4/18–4/23: Geri Allen Trio. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. *178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8,10, and midnight. Jim Norton, DC Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. *82 W. 3rd St. (212-477-1000).*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 4/17–4/18: Sherman Hemsley. 4/19: Monteria Ivey. 4/20–4/22: Dave Chappelle. 4/21: Capone and Gerald Kelly. $12.50–$24.50, two-drink minimum. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 4/23: Colin Quinn; Nick DiPaolo; Dave Attell; Greg Giraldo; Robert Kelly; Godfrey. *117 MacDougal St. (212-254-3480).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

David Sedaris—4/18 at 8. *Town Hall, 123 W. 43rd St. (212-997-1003). $27.50.*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase. Shows Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. 4/19: "An Evening With Robert Klein." 4/20: "Comedy Salsa." 4/21–4/22: Mitch Fatel; Wali Collins; David J. Nash. *34 W. 22nd St. (212-367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30; Sat. at 8, 10, and midnight. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Sundays: The Howard Fishman Quartet. Through 4/21: Karen Akers. 4/22: David Campbell. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill area Italian restaurant with an intimate cabaret space. Through 4/29: Robert Cuccioli. *450 Park Ave. South, at 30th St. (212-532-4370).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. Through 5/6: Pianist Peter Mintun performs Tues.–Sat. from 9:30 P.M. to 1:30 A.M. $10. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

The Carnegie Club at Carnegie Bar and Books—Fri. and Sat. at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. *156 W. 56th St. (212-957-9676).*

Feinstein's at the Regency—Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. $60; $50 minimum. Through 4/22: Michael Feinstein. *540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9, Fri. and Sat. at 9 and 11. $30 cover; $20 minimum. Through 6/3: Steve Ross in "Love & Laughter: Part One." *365 W. 46th St. (212-586-0244).*

Judy's—This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 4/17: Richard Cramer in "A Legend in His Spare Time." 4/18: Miles Phillips in "Might As Well Be." 4/20: Daniel Isengart in "Drama." 4/21: Miles Phillips in "Might As Well Be." 4/22: Daniel Isengart in "Drama." 4/23: Maureen Kelly Stewart in "Can't Help Singing." 4/24: "Leer Modays." *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

Metronome—Shows at 7:30. 4/19: Carlos Ponce. 4/20: Ethan Mann. 4/21–4/22: Andrea Wolper. *915 Broadway, at 21st St. (212-505-7400).*

Photograph by Ruven Afanador.

the mix

Geraldine Laybourne...David Sedaris...The Three Stooges

John Leonard's TV Notes

What's Up With the Weather? (4/18; 9 to 11 P.M.; Channel 13), a co-conspiratorial production of *Nova* and *Frontline,* looks at both sides of the global-warming controversy and concludes, after picking and choosing among sound bites from oceanographers, atmospheric physicists, alternative-energy enthusiasts, and fossil-fuels flacks, that (1) an alarming excess of greenhouse gases like carbon dioxide and methane has indeed accumulated since the Industrial Revolution; (2) the 1997 Kyoto Protocol has as much chance of getting through the U.S. Senate as a dinosaur had getting through the Ice Age; and (3) we probably won't be able to do anything significant about the problem until the development of new (as yet unimaginable) technology.

The Miracle Maker (4/23; 7 to 9 P.M.; ABC) is a digitized Passion Play, picking up a 3-D clay-animated Jesus at about age 30, listening to him talk about mustard seeds; visualizing his dreams, prophecies, parables, and temptations; and watching him heal Mary Magdalene, drive the money-changers out of the temple, raise Lazarus from the dead, preside at the Last Supper, suffer crucifixion, and achieve resurrection. The computer figures are eerily compelling, with an odd Jar Jar Binks herky-jerkiness about their motions, and the celebrity voice-overs include Ralph Fiennes as Jesus, Miranda Richardson as Mary Magdalene, and David Thewlis as Judas, plus Julie Christie, William Hurt, Ian Holm, Daniel Massey, Richard E. Grant, and Alfred Molina.

Enslavement: The True Story of Fanny Kemble (4/23; 8 to 10 P.M.; Showtime) combines bodice-busting and slave-whipping, costume drama and serious history, to tell the story of the actress turned abolitionist, with Jane Seymour as best-selling Fanny, Keith Carradine as her aristocratic nonsupportive husband, Adewale Akinnuoye-Agbaje as the ennobled-by-suffering "Joe," and James Keach (who also directed) as a kindly Georgia doctor who knows the way to the Underground Railroad. Not only is Jane just fine, but it's hard to imagine anyone else in the role.

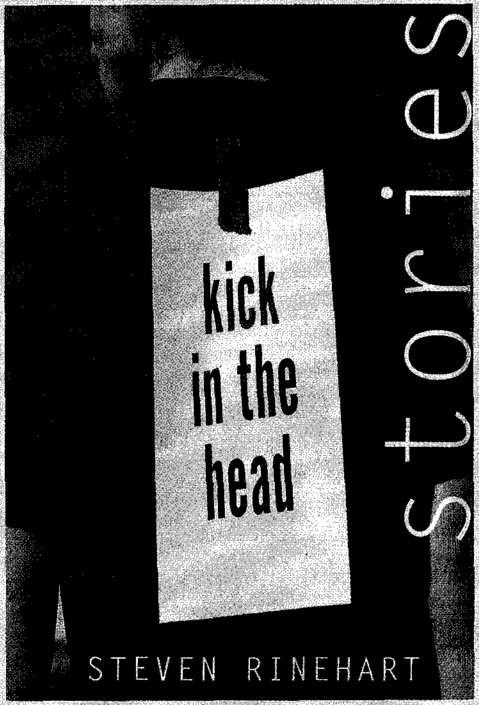
George Wallace: Settin' the Woods on Fire (4/23 and 4/24; 9 to 10:30 P.M.; Channel 13) is the much more scrupulous "American Experience" version of the wonderful cable-TV movie with Gary Sinese in the title role of archetypal segregationist. The real Wallace is less thrilling, if more dangerous, even if his self-proclaimed repentance and redemption seems just as much a con. What make these three hours so interesting are talking heads like J. L. Chestnut, Richmond Flowers, Cornelia Wallace, Fred Shuttlesworth, Virginia Durr, Jack Nelson, and John Lewis, not to mention Pat Buchanan, who tells us that "the man in many ways was right."

Napoleon's Obsession: The Quest for Egypt (4/23; 10 to 11 P.M.; TLC), with an excitable Dr. Bob Brier bouncing around the Valley of the Kings and the head of the Sphinx, follows Bonaparte and his spin-doctors in 1798 by boat to Alexandria, on foot in woolens across the burning sand, into battle with the Mamelukes in a melon patch not quite near the Pyramids as he'd later claim, unto Cairo and slave girls, and then beyond—even though Admiral Nelson taught his fleet a nasty lesson—to the Holy Land, where Turks at Acre withstood his siege and a plague did awful damage to his infantry, after which he sneaked back home to seize France. It's a terrific story, from his massacre of prisoners of war to his poisoning of his own plague-ridden troops so they wouldn't be tortured by Turks. And the best anyone got out of it was the Rosetta Stone.

The Three Stooges (4/24; 8 to 10 P.M.; ABC), based on Michael Fleming's biography and co-produced by Icon, the Mel Gibson–Bruce Davey team that gave us *Braveheart,* stars Michael Chiklis as Curly; Paul Ben-Victor as Moe; John Kassir as Shemp, the brother who dropped out; and Evan Handler as Larry, the buddy who filled in for the next 40 years. Their exertions seem every bit as accomplished as those of the originals they impersonate. Of course, it's a sad-clown story. But this melancholy cast extends even to the vaudeville beginnings of the Stooges, and manages somehow to suggest that slapstick itself is almost as cruel as our laughter at it. Don't miss Anna-Lise Phillips as Larry's wife Mabel.

In Print
The Accidental Tourist

Steven Rinehart was something of a freewheeler—before he settled down and became a fiction writer. "My dad worked for the Air Force, so we were overseas in Spain, England, then Germany until I was 10," he says. The town they lived in outside of Seville was his favorite, because "we lived like kings even though my dad only made like ten grand a year. There were scorpions everywhere." After that, the family returned to the States and settled outside St. Louis, where Rinehart would later attend Washington University on an ROTC scholarship to study chemical engineering. "I flunked out, and then I had an incident that made the local papers," he admits sheepishly. "It involved drunkenness." Stints in Hawaii, the Soviet Union, and Washington State followed—"A friend and I decided we were going to make a lot of money making sushi in Seattle in 1984, but it never got off the ground"—before Rinehart did the sensible thing and studied writing at Iowa. His first collection, ***Kick in the Head,*** centers on a number of characters (particularly Bergman, Rinehart's literary alter ego) who experience excruciatingly intense emotions but are somehow thwarted from human connection by an eerie fog of confusion. Though haunting, Rinehart's stories are so gently calibrated you close the book without feeling completely creeped-out. And of course, traces of his global wanderings turn up. "I had some immature reasons for lighting out—girlfriends, debt—but I had this pickup and I loved to move," he says. "When I was 30, I came to New York and married the first woman I met." ARIEL LEVY



Lectures and Panels

"A Conversation With Chris Elliott"—4/18 at 6 P.M.: This seminar will examine Elliott's unique work on television, from his sketches on *Late Night with David Letterman* to his sitcom *Get a Life.* The Museum of Television and Radio, 25 W. 52nd St. (212-621-6600); $10.

"The Lure of Architecture as a Site for Interpretation"—4/18 at 7 P.M.: A panel discussion addressing why so many visual artists are mining architecture as subject and metaphor. SculptureCenter, 167 E. 69th St. (212-879-3500); $5 suggested donation.

Simon Dinnerstein—4/20 at 12:30 P.M. and 4/25 at 7 P.M.: A slide presentation and book signing of the artist's monograph, *Simon Dinnerstein: Paintings and Drawings*. The 4/20 event will be held at Barnes & Noble, 600 Fifth Ave., at 48th St. (212-957-2890), the 4/25 event at the New School Orozco Room, 66 W. 12th St. (212-229-5353); free.

Geraldine Laybourne—4/23 at 8 P.M.: Oxygen Media's Laybourne speaks with *Business Week* editor-in-chief Stephen Shepard as part of the "Captains of the Industry" series. 92nd Street Y, 1395 Lexington Ave. (212-996-1100); $20.

The Written Word

An American Album: One Hundred and Fifty Years of Harper's Magazine—4/18 at 6 P.M.: A celebration of the publication of the anthology and a private exhibition of rare books, artwork, and artifacts pertaining to Herman Melville, Walt Whitman, and other contributors to the book. The Brooklyn Public Library Grand Army Plaza, Trustees Room, third floor (212-614-6559); free; reservations required.

Veronica Patterson—4/18 at 6 P.M.: A reading from and ceremony for her poetry collection, *Swan, What Shores?*, winner of the New York University Press Prize for Poetry, at NYU's Bobst Library, third floor, 70 Washington Square South (212-998-6991); free.

Dara Wier—4/18 at 6:30 P.M.: Reading from her books *Our Master Plan* and *The 8-Step Grapevine*, at the New School, 66 W. 12th St. (212-229-5611); $5, free with student I.D.

Colum McCann—4/18 at 7 P.M.: Reading from his latest work, *Everything in This Country Must*, at the Lenox Hill Bookstore, 1018 Lexington Ave., at 73rd St. (212-472-7170); free.

Shenandoah: The Washington and Lee University Review—4/18 at 7 P.M.: A celebration of the fiftieth anniversary of the Washington and Lee University literary magazine, with readings by Brendan Galvin, Rebecca McClanahan, and Henry Taylor, at the National Arts Club, 15 Gramercy Park South (212-576-0886); free, business attire requested.

***Life Stories: Profiles from* The New Yorker**—4/18 at 7:30 P.M.: Readings from the book by actors Maria Tucci and Joe Morton at Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

David Sedaris and Sarah Vowell—4/18 at 8 P.M.: A conversation with NPR commentators and authors of *Holidays on Ice* and *Radio On: A Listener's Diary*, respectively, hosted by Ira Glass, at Town Hall, 123 W. 43rd St. (212-840-2824); $27.50.

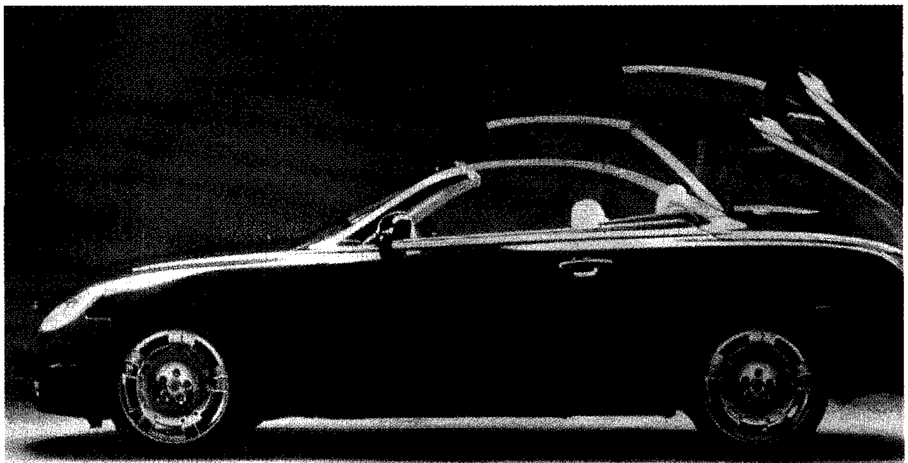
Michael Cunningham and Rachel Pollack—4/19 at 7 P.M.: Reading from *The Hours* and *Burning Sky*, respectively, at KGB, 85 E. 4th St. (212-505-3360); free.

Salvatore Di Giacomo—4/19 at 7:30 P.M.: Reading from his book of poetry *Love Poems: A Selection*, at Barnes & Noble Astor Place, 4 Astor Pl. (212-420-1322); free.

Edna O'Brien—4/24 at 7 P.M.: Reading from her book *Wild Decembers* at the Corner Bookstore, 1313 Madison Ave., at 93rd St. (212-831-3554); free.

William Finnegan—4/24 at 7:30 P.M.: Discussing his book *Cold New World: Growing Up in a Harder Country*, and recent journalism, at Barnes & Noble Astor Place, 4 Astor Pl. (212-420-1322); free.

Malcolm Gladwell—4/24 at 7:30 P.M.: Reading from his book *The Tipping Point* at Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.



Happening Driving Range

Not that you've driven a motor vehicle in the last five years (or have even bothered to get your license renewed, for that matter), but if you fancy cars nonetheless, head over to the 2000 New York International Auto Show for a look at millennial machines like the Lexus Concept Coupe pictured above, on view at the Javits Center from April 22 through the 30th. See "Events" for details.

Tours

"Manhattan Adirondacks: Nature & Architecture in the North Woods"—4/22 at 11 A.M.: Walk across wooden bridges and let a stream lead you through woodlands and a waterfall on this tour presented by the Central Park Conservancy. Meet at the Charles A. Dana Discovery Center inside Central Park at 110th St. near Fifth Ave. (212-860-1370); free.

"Chinatown: The Year of the Dragon"—4/22 at 1 P.M.: A tour focusing on the history, culture, architecture, and famous landmarks of the most exotic of New York neighborhoods. Meet at the southeast corner of Broadway and Canal St. (732-270-5277); $10.

"The Easter Parade"—4/23 at 9:30 A.M.: A walking tour of midtown on the way to the parade that dates back to the 1870s. Meet at the information kiosk clock in the main area of Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-370-4214); $10.

Benefits

Twenty-first Sidewalks of New York Anniversary and Awards Dinner—4/17 at 6 P.M.: A black-tie optional gala emceed by Katie Couric honoring Donald L. Boudreau, Allan Houston, and Suzanne DuBose to benefit Big Brothers Big Sisters of New York. The Waldorf-Astoria Grand Ballroom, 301 Park Ave., at 50th St. (212-888-7003); individual tickets are $500; tables are $5,000 and $25,000.

The Pasteur Foundation's *Contact* Benefit—4/18, reception at 6:30 P.M., performance at 8 P.M., dinner at 10 P.M.: A pretheater reception, performance of *Contact*, and post-performance dinner benefiting the Pasteur Foundation's efforts to fight against infectious diseases and for the improvement of public health. The performance and reception will take place in the Vivian Beaumont Theater and lobby at Lincoln Center Plaza, 150 W. 56th St. The dinner will be held at the Empire Hotel, 44 W. 63rd St. (212-838-2660); combined theater-and-dinner tickets are $500 and $1,000; theater-only tickets are $150.

Thirteen/WNET's Seventh Annual Gala Salute—4/18, cocktails at 6:30 P.M., dinner at 7:30 P.M.: An evening of cocktails, dinner, and dancing, with mistress of ceremonies Julie Andrews, to honor Oscar de la Renta, Yo-Yo Ma, and Frank Stanton and their contributions to Thirteen and its work. Cocktails will be in the Plaza Hotel Terrace Room, with dinner and dancing in the Grand Ballroom of the hotel, Fifth Ave. at Central Park South (212-627-1000); $1,500-$50,000.

Events

2000 New York International Auto Show—4/22–4/30, Mon.-Sat. from 11 A.M. to 10:30 P.M., Sun. 10 A.M. to 8 P.M.: Featuring 1,000 new cars and trucks, fifteen world debuts, and 30 concept cars, including Michael Jackson's Chevy Suburban, amphibious tanks, race cars, virtual-reality games, the Batmobile, roll-over simulators, classic cars, and exotics. Jacob K. Javits Convention Center, Eleventh Ave. bet. 34th and 39th Sts. (800-282-3336); $9 adults, $3 children under 12.

Macy's Flower Show—Through 4/30; Sun. 11 A.M. to 7 P.M., Mon.-Sat. 10 A.M. to 8:30 P.M., closed 4/23: More than 30,000 varieties of fragrant flowers, exotic plants, and lush trees will cover 100,000 square feet of the store, with additional events such as flower-arranging seminars, costumed characters, and musical entertainment taking place throughout the

Photograph courtesy of the New York Auto Show Archive.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
METS		MIL FSNY 7:10 P.M.	MIL FSNY 7:10 P.M.	MIL MSG 7:10 P.M.	CHI WPIX 7:10 P.M.	CHI WPIX 1:10 P.M.	CHI WPIX 1:10 P.M.
YANKEES	TEX MSG 8:05 P.M.	TEX MSG 8:05 P.M.	TEX MSG 3:05 P.M.		TOR FOX 4:05 P.M.	TOR MSG 1:05 P.M.	TOR FOX 1:05 P.M.
KNICKS		DET NY55 7:30 P.M.	BOS METRO 7 P.M.			PLAYOFFS TBA	PLAYOFFS TBA
DEVILS		FLA ESPN2 7:30 P.M.	FLA ESPN2 7:30 P.M.			FLA TBA 1 P.M. (IF NEC.)	FLA ABC 3 P.M. (IF NEC.)
METROSTARS			KC MSG 7:30 P.M.			DC MSG 7:30 P.M.	
	4/17	4/18	4/19	4/20	4/21	4/22	4/23

show run. Macy's Herald Square, 151 W. 34th St. (212-494-4495); free.

Exhibitions

"Ten Shades of Green"—Through 5/13: An exhibition of recent architecture that combines design quality with environmental sensitivity and responsibility. Part of the "Shades of Green: Architecture and the Natural World" program at the Architectural League of New York, 457 Madison Ave., bet. 50th and 51st Sts. (212-753-1722); free.

"Something for Everyone: Sondheim Tonight!"—Through 6/25: The Museum of Television & Radio presents a retrospective of the work of Stephen Sondheim, in commemoration of his 70th birthday. Daily screening packages take place at 2 P.M., evening screenings at 6:30 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with museum admission.

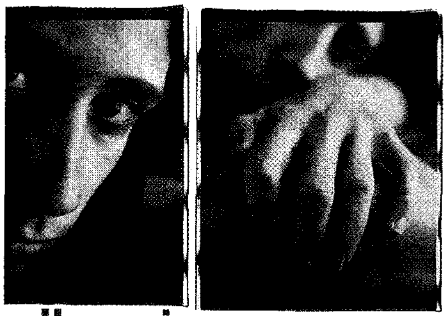
Online

***New York* on the Web**—This week on www.nymag.com: Our serialization of "52 Weekends" continues, offering unique ideas for weekend getaways. The Surf Report reviews parlo.com, a foreign-language tutorial site. And our Gift Guide helps you find the right present at the right price. As always, selected content from the current issue is available and you can participate in our daily poll and trivia contest.

Sports

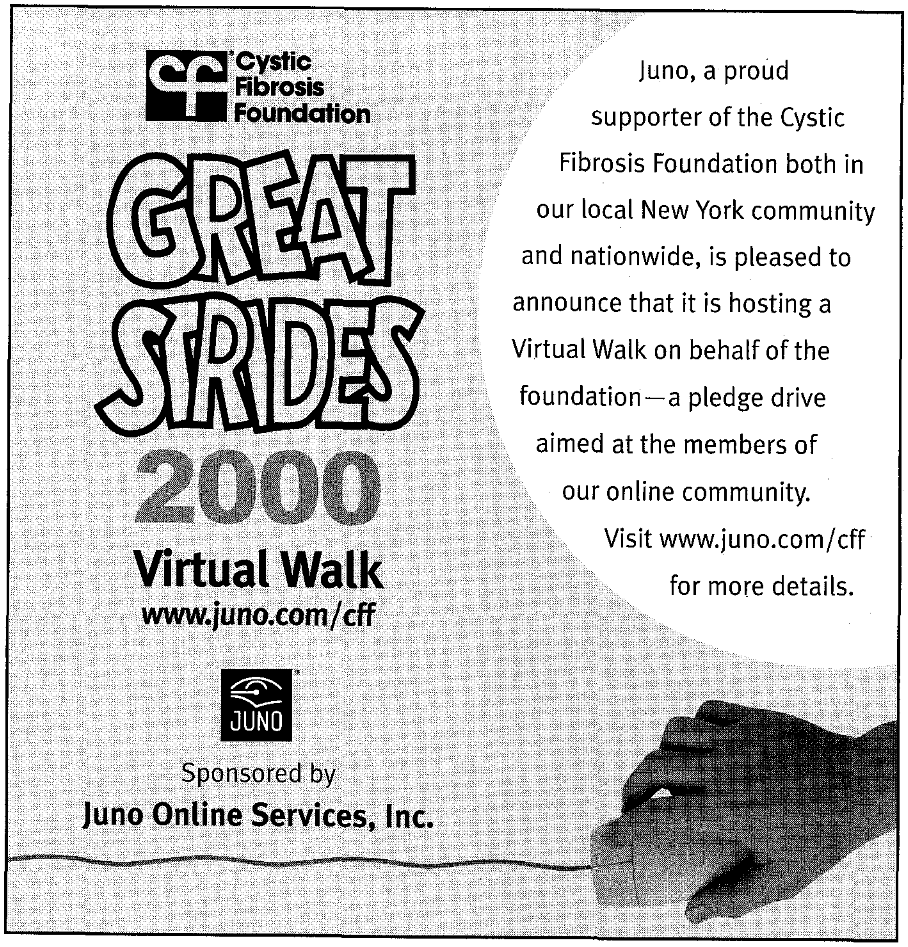
Run for the Rainforest—4/22 at 9:30 A.M.: The New York Road Runners Club celebrates Earth Day with this 5K, starting in Central Park at East Drive and 99th St. Numbers can be picked up 4/20–4/21 from noon to 7 P.M. at the NYRRC, 9 E. 89th St., and on race day from 7 to 9 A.M. at East Drive and 97th St. Nonmembers $17; limited race-day entries $22. Call 212-860-4455 or visit www.nyrrc.org for more information.

2000 New York City Spring Bicycle Racing Series—4/23 at 6:30 A.M.: Grassroots Racing hosts the largest cycling series on the East Coast; professionals and amateurs from across the U.S. compete. The tenth installment starts at Navy Homeport, Staten Island. Entry fee is $17, $23 on race day. Call 718-522-7390 for information.



Happening **If you've yet to see the Biennial (above, Dawoud Bey's *John*), here are some extra incentives: books and booze. Doubleday hosts "Novel Fridays," evenings of readings and cocktails at the Whitney Museum of American Art (945 Madison Avenue, at 75th Street), with Aimee Bender and Myla Goldberg on April 28 and a tribute to Rob Bingham and his novel *Lightning on the Sun* on May 12. Doors open at 7 P.M.; pay what you wish.**

Photograph courtesy of the Whitney Museum of Art.



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Solutions to last week's puzzles

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Children's Events

Matzo Guy—Audience participation is a must in **IF I WERE A MATZAH**, a Passover show of theater games by Ben Bendor at the Jewish Museum. Onstage, kids make their parents into statues and learn the story of the parting of the Red Sea. 4/23 at 2 P.M. Tickets are $10. On 4/24–25, the museum will hold afternoon Passover storytelling and arts-and-crafts sessions. 1109 Fifth Ave., at 92nd St. (212-423-3225).●

G'day, Mate—Take a walkabout in Central Park on Easter Saturday, and give it a go with **THE WIGGLES**, Australia's pop band for kids. The group will perform a free concert at the Bandshell across from Bethesda Fountain at 2 P.M. on 4/23 as part of the Easter Eggstravaganza. ●●

Young Picassos Wanted—The Educational Alliance is offering a specialized **SUMMER GIFTED YOUNG ARTIST WORKSHOP** for kids in grades 8–12. Photography, ceramics, and oil-painting classes are part of the program, which begins 7/3. The eight-session workshop is $50. 197 E. Broadway (212-780-2300, ext. 428).

Glass Slippers to Ballet Slippers—The classic **CINDERELLA** is turned on its axis a bit when New York Theatre Ballet casts two men in the fairy tale as the ugly stepsisters, who break out into a jig at the drop of a hat. The one-hour performance, with music by Prokofiev, is a condensed adaptation to introduce youngsters to ballet. 4/20–23. Tickets are $20 for adults, $15 for children 12 and younger and can be purchased through the box office or Ticketmaster, 212-307-4100. At Florence Gould Hall, 55 E. 59th St. (212-355-6160).●

We Are Looking For . . .—**BLUES CLUES LIVE**, the show that brings the sweet blue puppy and her best human friend Steve (not the TV Steve, however) to Radio City from 4/19–30. Every kid at the show gets his own Handy Dandy Notebook and crayon to keep track of the clues. Tickets are $26–$41 through Ticketmaster, 212-307-7171. 1260 Sixth Ave., at 50th St.

Sounds of Music—On your lengthy list of things to do, this class is a must. **THE CREATIVE SOUND WORKSHOP** is an interactive, hands-on session that brings youngsters and musicians together for an hour of learning and jamming. A free program of Jump Arts, a nonprofit group that promotes public appreciation of the arts. 4/22 at 1 P.M. at the Brecht Forum, 122 W. 27th St., tenth floor (212-973-8016).●●

Let's Get Physical—Couch potatoes of all ages, get ready to be inspired. **DO JUMP! EXTREMELY PHYSICAL THEATER** is a six-member troupe of circus-style athletes who are referred to as "a kaleidoscope of whirling movement." Watch as they do ballet with rolling hand trucks, sail the stage on a giant trapeze, and even ask for audience volunteers. 4/21–23. Tickets are $10–$25 through the box office or Telecharge: 212-239-6200. At the New Victory Theater, 209 W. 42nd St. (212-564-4222).●

Don't Forget Your Bloomers—If your little urbanite doesn't know that a bulb can be more than a source of light, then a trip to **THE NEW YORK BOTANICAL GARDEN** is in order. In the "Early Bloomers" exhibit at the Everett Children's Adventure Garden, kids go hands-on to explore bulbs and how they grow. Through 4/23. The Garden Passport includes both general admission and the Everett exhibit: $10 for adults, $7.50 for seniors and students, $4 for kids 2–12. 200th St. and Kazimiroff Blvd. (718-817-8700).

Mellowed Submarine—The very first submarine built by New Jersey schoolteacher John Holland in 1878 is on display at **THE INTREPID SEA AIR SPACE MUSEUM**. The sub, which measures fourteen and a half feet long, is featured beside a full-size, interactive replica of the *Turtle*, the 1776 sub that attacked a British warship in the Revolutionary War. Tickets are $10, $7.50 for vets and students, $5 for kids 6–11, and $1 for kids 2–5. Youngers are free. Pier 86, Twelfth Ave. and 46th St. (212-245-0072).

Head Trip—Private-school art teacher by day, artist of the unusual by night, Susan Mastrangelo is exhibiting works of more than 240 heads at Locus Media gallery. Through the use of paint, clay, and other moldable material, she creates a cross-section of the expressive human race. Through 4/29. **HEADS! HEADS! HEADS!** 594 Broadway, Suite 1010 (212-334-6424).●

Dad With Child? Something's Fishy—Depicted in fables as the mermaid's steed, in reality sea horses are quite interesting (it's the males who carry the babies to term). The New York Aquarium will feature the little creatures in **SENSATIONAL SEAHORSES**, opening 4/20. Tickets are $9.75, $6 for kids age 2–12 and seniors. West 8th St. and Surf Ave., Coney Island (718-265-FISH).

Moral Stories—The Vital Theatre Company performs **AESOP'S FABLES**, through a story about Emily, a young girl who calls on her imaginary friends to help her with a book report. Brought to life are *The Boy Who Cried Wolf, The Lion and the Mouse*, and *City Mouse and Country Mouse*. Saturdays at 10:30 A.M. and 12:30 P.M. through 5/6. Tickets are $10. At 432 W. 42nd St., third floor (212-592-4508).

Marching Mamas—The **MILLION MOM MARCH**, in Washington, D.C., on Mother's Day, May 14, will include mothers and others from across the country protesting gun violence. For information on local organizers, call 888-989-MOMS.●

Cue

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Happenings
Matzo, Down Under

Why is this Easter Sunday different from all other Easter Sundays? On all other Easter Sundays, we are envious over the parade of bonnets on Fifth Avenue. On this day, we have Jewish improvisational comedy for children on Fifth Avenue. On all other days, we count the sunsets until we can again partake of bagels and toss the matzo. On this day, we celebrate with Ben Bendor, star of *If I Was a Matzah*. The show, at the Jewish Museum, combines lively theater games with the story of Passover, interspersed with humorous puppet segments. Case in point: Shmendrik the puppet and his companion ventriloquist, Jonathan Geffner, tell of Pharaoh's evil ways. Audience members, parents included, are put to the role of detective to find the mistakes in the story. Bendor, an Israeli actor, takes onstage volunteers through his own game-show high jinks, such as having two teams memorize the order of Passover props and then giving them 30 seconds to arrange everything correctly. It's enough to make you say "Next year in Jerusalem"—and mean it.

A rebirth of sorts is in store on Easter Saturday. The Wiggles, a kids' rock group from Australia that rarely makes its way to this side of the globe, will be performing during Central Park's annual Easter-egg hunt, Eggstravaganza. The goofy foursome (pictured), reminiscent of the Monkees, will ham it up during a 45-minute concert of their multi-platinum hits from the land that gave us Men at Work. SUSAN AVERY

Photograph courtesy of Touring Pty. Limited.

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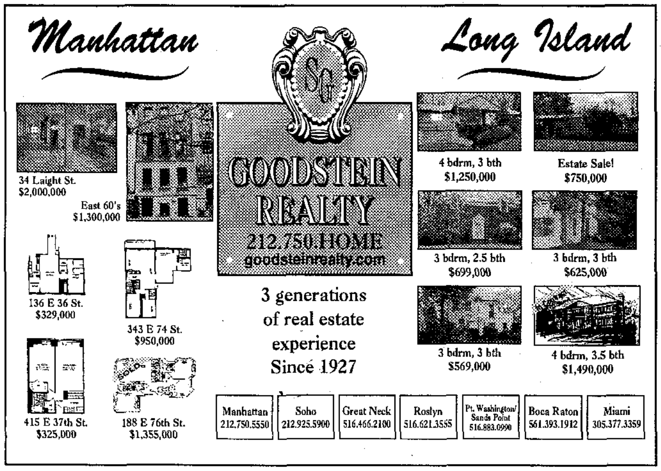

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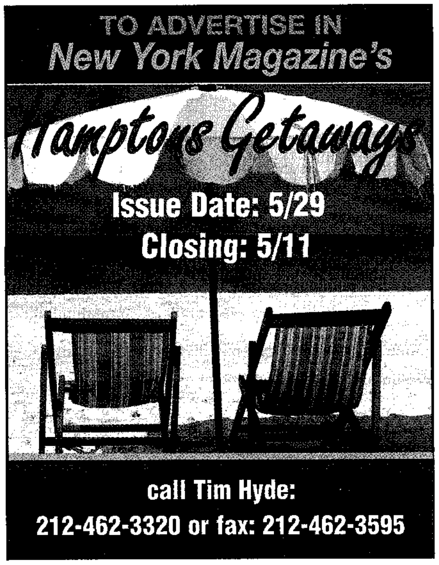

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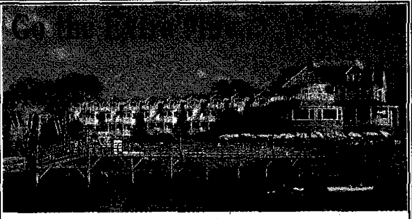

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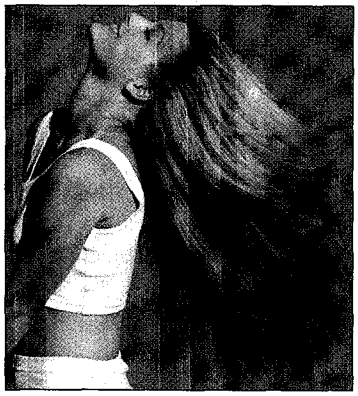

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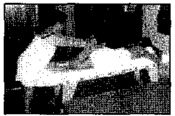

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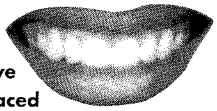

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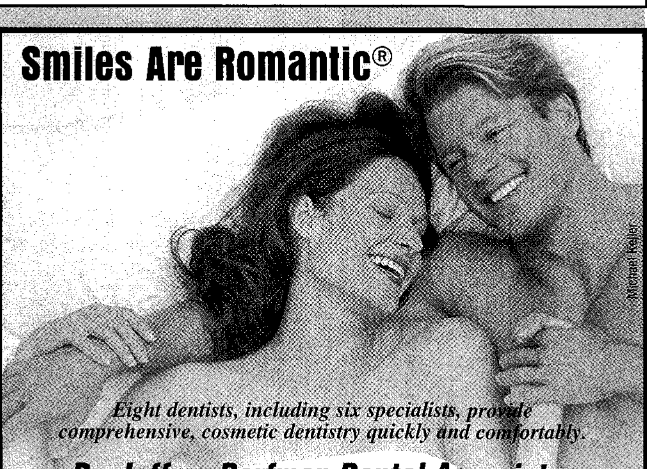

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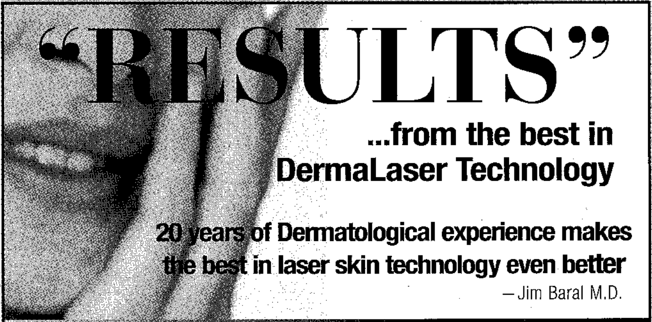

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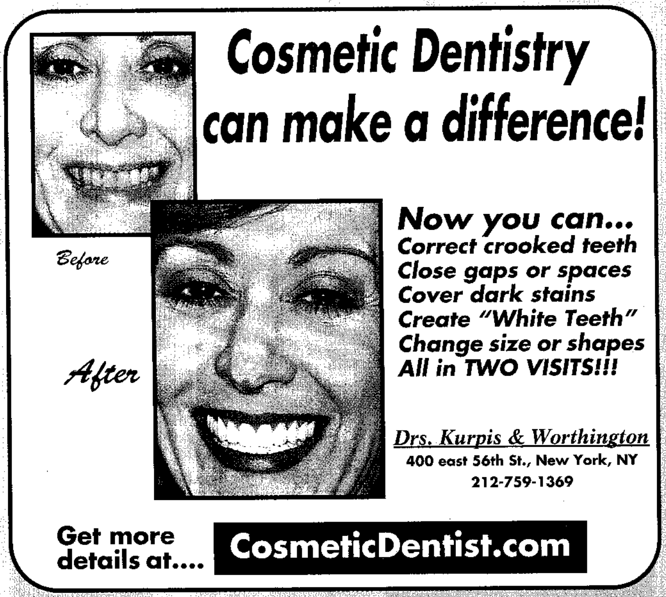

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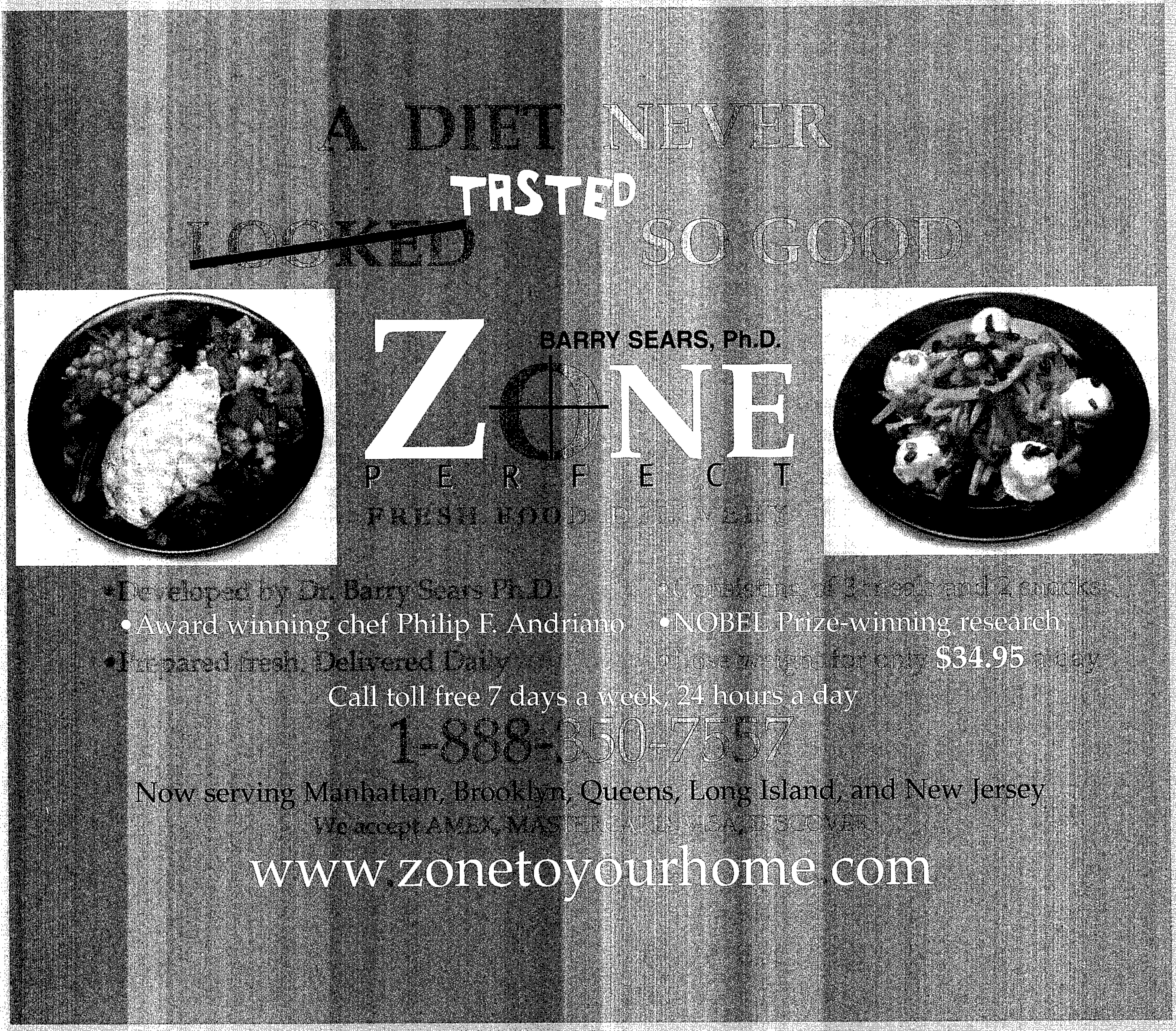

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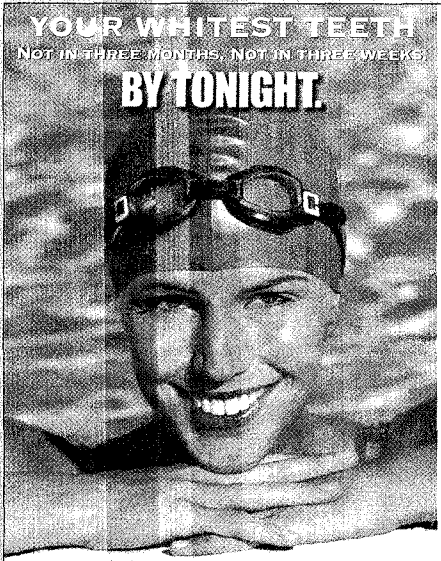
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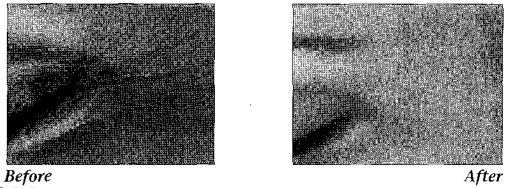

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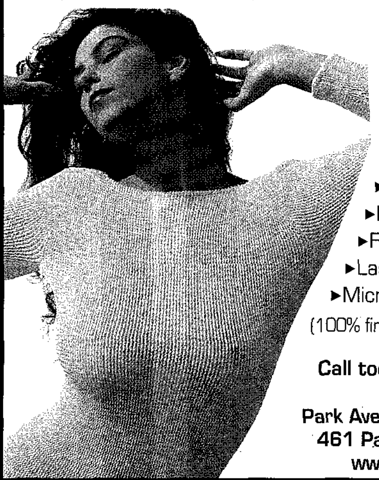

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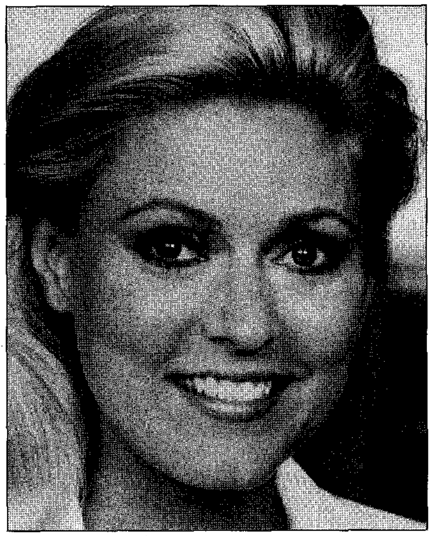

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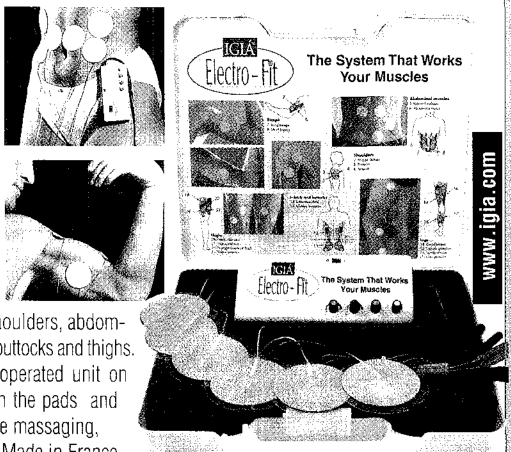

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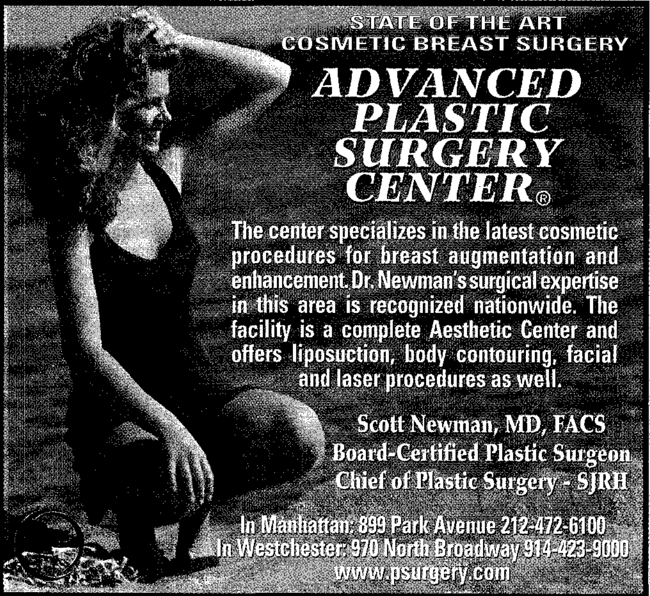

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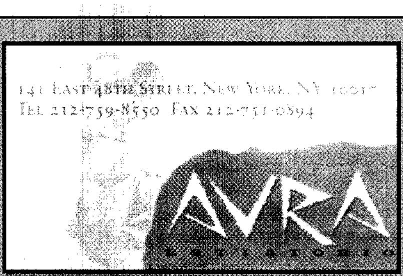

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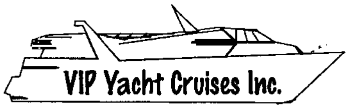
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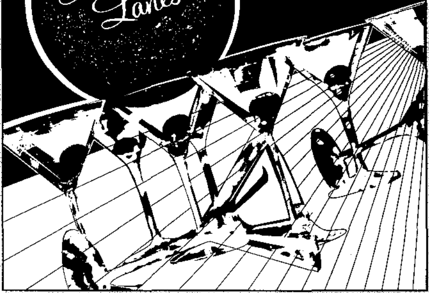

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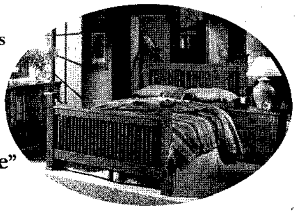

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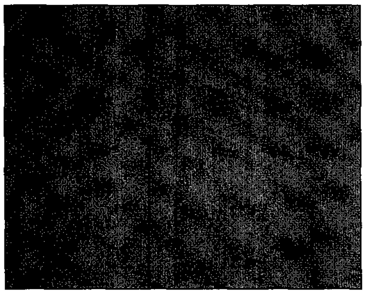

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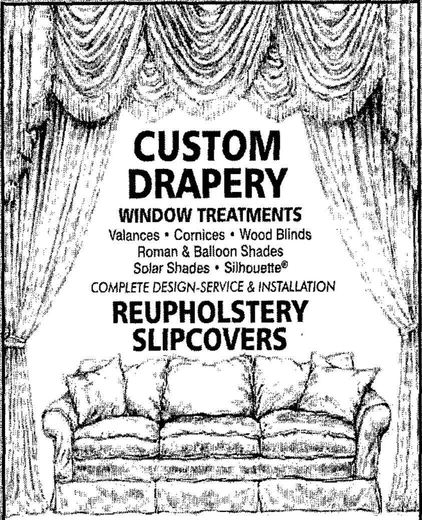

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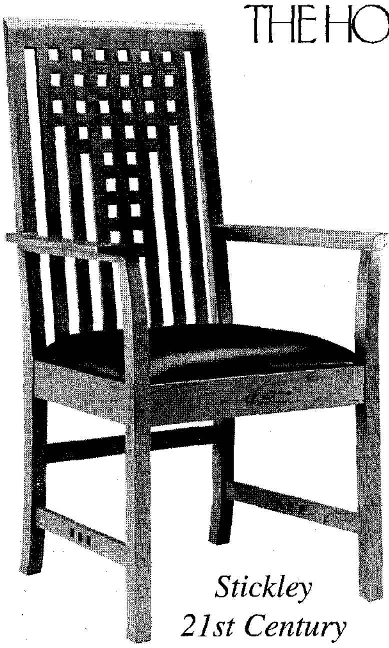

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Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Denise Winston

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310-276-0072 BEVERLY HILLS

One In A Million—Pretty, elegant, slim brunette, great personality, educated, warm and loving, seeking highly successful, attractive, dynamic, caring Jewish gentleman, 59-69, nonsmoker. Photo a must. Write and call. 3895 ✉☎

City Woman Who Loves The Country—And the company of her animals, would enjoy the company of a man who realizes some of his potential but knows that there is a lot more to come. 50s, 60s. 3911✉

Luscious, Larcenous Lass—Blue-eyed Manhattan beauty. Slim, curvy, funny, fit Fulbright scholar. Top creative professional in belly of media beast. Sultry, soulful, stylish, stable. Down-to-earth, huge heart, many friends. Multilingual, politically progressive artist. Intense, introspective and impossibly urban but paddles a mean canoe. Seeks handsome, fit, trim, passionate, brilliant intellectual, 48-56, who knows a bit about women and the world. Words/photo. 3906 ✉☎

Wordsmith And Bicycle Commuter—With very cool life. Manhattan journalist, PhD, adventurous, attractive, widowed young, seeks literate and verbal man, 46-60, for possible partnership. 3918 ✉☎

Gay, Gorgeous, The Best Of The Best—A cut above the rest, a passion for life. A real woman who lives, loves and experiences life. I desire someone full of laughter and life, and not themselves. Beauty inside and out. Actress, model, designer, professional. Photo, note and phone. 3868 ✉

Well-Rounded, NYC-Based—Chinese male, mid 40s, 5'10", fit, successful career, handsome, thoughtful, genuine, good sense of humor, caring and single. Enjoys family, friends, sports, movies and music. Happy in group or quiet setting. Looking for marriage and family. You are a Chinese woman, early 30s, at least 5'2", nonsmoker, mature, understanding, witty, outgoing, honest, down-to-earth and looking to settle down. You are aware and comfortable dabbling in the customs and cultures of the East and West. Looking for beauty inside and out. You're also caring, sensitive, intelligent and street-smart. Recent photo/substantive note are musts. Phone. 3898 ✉☎

Beautiful, Sexy, Head-Turning Blond—Funny and soulful, with an appreciation for what's important in life. I am kind and loving, loyal and affectionate, young looking 30s, 5'6" and in-shape. The man I'd like to meet should be 34-48, kind, very handsome, funny and successful. Looking for something real and lasting yet exciting, with lots of chemistry. Please be serious. Photo important; I will reciprocate. 3927✉

Expensive Dating Service Failing You?—Must be - it's failed me! Young 30s, successful, hot babe (does that go together? ...it does with this girl), successful in business (who cares?), knows how to have fun; rides a Harley, dives, skis, cooks, gardens, travels globally, has city sophistication, desires country home. Looking for one guy to share excitement with. Photo. Ordinary_Not@yahoo.com 3897 ✉

Available Guy—Spiritually evolved. Same age as Beatty and Redford, with similar "white bread" good looks. Fit, successful Upper East Side professional, inspired by the city, theater, ballet, Mozart and Dylan, seeks similar woman, 40s. Object: relationship. Note/photo, please. 3878 ✉

One-Of-A-Kind, Unique—Attractive, professional, single white female, Italian, genuine, caring, honest, giving heart, petite, 5'1", long blond hair and great legs. Seeks nonsmoker, handsome, romantic, easy-to-talk-to, fun-loving professional man, 38-48, to enjoy all life has to offer, now and forever. Lasting relationship leading to marriage and family. Recent photo/personal note, please. 3919 ✉

Attractive Jewish Female—Sandy blond hair, blue eyes, slim, intelligent, spontaneous, is seeking a true partner (Jewish), 52-62 years old, with depth and integrity, for whom laughter, passion and kindness are essential. Photo/note. 3834 ✉☎

Pretty And HIV-Positive—I am a healthy, vibrant and sexy Jewish woman, late 40s, who is ready to share my passions with a fabulous man, 45-60. I love movies, theater and hanging out with my equally fabulous dog. If you are handsome, passionate, honest and have a great sense of humor, well...who knows?! 3921 ✉

Morons Need Not Apply—Looking for normal, nice, kind, funny, smart, 45-plus guy who loves Israeli beaches, European flea markets and opera. Be comfortable financially and with yourself, for normal, nice, kind, etc., etc., mother of two. 3929✉

Gay, Good-Looking, In-Shape—60, gentleman, accomplished, stylish, affluent, 5'11", 175 lbs - interested in arts, travel, gardens, country/city life style. Seeks sensitive, bright, creative younger counterpart for serious exclusive relationship. Photo essential. 3899 ✉

Attentive, Romantic Guy, 33—Jewish, 5'8", outgoing, articulate, educated, affectionate, dog lover. Fit, but still loves Ben & Jerry's. Irreverent humor (S. Park/Stern/Simpsons). Relationship-ready and seeking to share life's pleasures. Like?... Ordering in, great talks, movies, the beach, restaurants. No Smoke! Photo important. Only one personality reply. Axe murderers disqualified. Baggage okay - carry-on is better. Singleguynyc@aol.com 3879 ✉

Top-Of-The-Line Millionaire—Almost a perfect 10, extremely handsome, tall, well-built athlete, single white male, 42, never-married, self-made, romantic and adventuresome. Seeking absolutely beautiful, headstrong, well-figured/slender, wonderfully sensual, exclusive female partner, 23-35, for a mutually beneficial relationship. Full photo/description a must. Will return/exchange. Confidentiality assured. 3917 ✉

Adorable Creature—Seeks debonair companion... Okay, that was for my cat. Caring, attractive woman, Manhattanite, Columbia MFA, good company, unusually bright and engaging, with interesting background and established career, wishes to meet and explore potential relationship with single male, nonsmoker, 5'11" or over, 40-65. Please respond to: 3891 ✉

Sexy, Sweet Brunette—36, big brown eyes, full lips, passionate and a model-slim 5'8", wants the real deal: an athletic, kind, positive, intense, successful man with a wicked sense of humor, to love, cherish and devour. Mail or e-mail Photo/note to: ciao99@mindspring.com 3869 ✉

Magnolias, Lilacs And Roses—Await this award-winning photographer this spring. I would like to share this joy of creating with a very special, beautiful lady inside and out. I am a successful Wall Street broker, Jewish, mid 50s, honest, giving and, have been told by many, a real mensch. I reside in NY and have a lovely home in upstate NY. I am divorced and have a precious, beautiful, 3-year-old apricot standard poodle. I want (this time around) a square shooter who is willing to give as much as to receive, who is honest, full of integrity, and tells and shows the entire story - not just part of it. My hobbies include collecting Israeli and American fine art, playing piano, and traveling every year to a new and exciting destination with my financial group. I have a strong Jewish identity, have been to Israel fourteen times, and would love to have a woman with a strong Jewish identity to share with me. If you are serious, not a game player, nor bitter about men because of past experiences, please write. Photo a must. 3915 ✉

Substance Over Flash—Earthy, handsome and trim Jewish professional, 43, with a great sense of humor, seeks a lovely, slender, easygoing Jewish woman under 39. She's spiritual, family-minded, fit and intelligent, smiles easily, cooks a bit, and is in search of a good man. Note/photo, please. 3819 ✉☎

Dynamic, Divorced Female—40s, down-to-earth yet sophisticated, transplanted Midwesterner; intelligent, creative, entrepreneurial maverick - loves physical activities as well as all the arts. Interested in meeting adventurous, intelligent, creative male, 40s-50s, preferably NYC. Photo/phone/note. 3890✉☎

Dynamic, Caring Surgeon/Inventor—Communicative, handsome Renaissance man - into culture, fitness, laughter... 5'10", muscular, mid 40s, fun. Seeks vivacious, sweet, bright lady under 38, to cherish. Phone/photo necessary. 3922 ✉☎

Former Model—Size 6, 5'8", classy, sensuous Jewish professional, seeks tall, handsome, successful man, 42-55, for lasting relationship. Photo, please. 3893✉☎

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NYC Pretty Entrepreneur—Who loves jazz and internet IPOs, seeks 50-plus guy for an exciting undertaking. 3901 ✉☎

Public Interest Lawyer—30, handsome and fit, with strong values. Dog lover. Also enjoys running and the arts. Seeks bright, compassionate, down-to-earth woman with integrity and a good sense of humor. 3877 ✉

Black Female—Good character, PhD candidate, seeks white male. 3903 ✉

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A WRITTEN RESPONSE

Here's How:

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New York Magazine, Box # ______

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New York, New York 10163-4600

Top Of The Line In Elegance And Class—Shapely, smart and sweet lady seeks man, 66-76, who is attractive, intelligent, sensitive and financially secure, to enjoy a life of quality and love together. 3904 ✉

Young, Beautiful Model/Actress—Highly educated, looking for handsome, professional, upscale Jewish male, 43-52, seeking long-term relationship based on mutual love and respect, mutual goals and values, with potential for children. Note/phone/photo. 3872 ✉☎

I Want To Fall In Love—Divorced white female, fun-to-be-with, tender, pretty, intelligent, 45, 5'5", 130 lbs, seeking gentleman, 47-55, divorced/widowed, who is kind, sincere, attractive, stable, open. anilag7@hotmail.com 3808 ✉☎

Let's Sit On Top Of The World—Together. Exciting town/country woman, tall, blond, blue eyes, attractive, fit 50, great wit, smart, sexy, seeks reputable, successful, well-seasoned male counterpart who's not afraid to seize the moment. Note/photo. 3916 ✉

Beauty Dumps Beast, Seeks Hunk—In search of fun and passion...that's me. Blond, 5'7", 120 lbs, 41-year-old computer engineer, attractive, bright, spiritual and cynical (mostly spiritual, but we all have our days!), admire Dalai Lama but wonder what he would do if he had to date. I'm someone who appreciates good looks as well as a great sense of humor, intelligence plus unconventionality. 3930 ✉

Sweet Brown Eyes—Female professional, attractive, considerate, stunning and full of life, seeks nonreligious Jewish professional male, '50s. 3907 ✉☎

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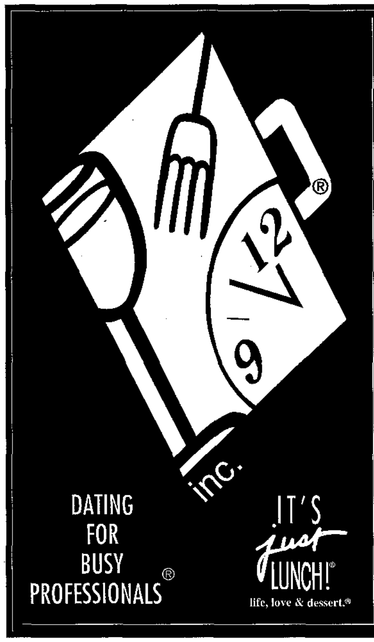
Long Island Guy—Good-looking, successful businessman, 51, seeks very pretty, slim, intelligent woman, 36-46, for good times and possible long-term relationship. Note/photo a must. 3870 ✉☎

Attractive, Gentle—47-year-old, single white male - literary, intellectual, shy, idealistic and cross-grained, would like to meet a pretty black woman who loves ideas. 3902 ✉

Pretty, Lovely Lady—48, Jewish, 5'2", slim, unencumbered, seeks attractive, nicely-built Jewish man, financially secure, for a happy relationship. 3926 ✉

Woman To Woman—Energetic, very attractive, accomplished, successful and 50. Educated and a communicator, and passionate about NYC, with a fully developed life and interests. Looking for same. Maturity more important than age. 3910 ✉



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Our sensational Sandy Duncan look-alike leading lady seeks co-star for curtain call. The script calls for an intelligent, attractive, fit, nurturing, distinguished gentleman 44 to mid 50s. This irresistible 5'4", 112 vivacious blonde, blue-eyed refined professional is passionate about singing, dancing, theater, working-out, yoga and engaging in witty tete-a-tete's. If you were born to play this role, a lifelong romantic comedy awaits! Please call Raizy for your complimentary audition.

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Partners For Life—Amiable, down-to-earth Jewish professional, 44, 6'3", looking for his special female counterpart to share and enjoy music, travel, fitness-related activities...and a relationship with a future. Photo appreciated. 3811 ✉☎

Cross The Threshold—Into a deeper life with a subtle, authentic, attractive woman, 41. Would like to meet a warm, attractive, vital man, 35-45, who is daring in matters of the heart. 3812 ✉☎

"Kosher Sex" On Passover—Is certified by the reputable scholar/columnist who is craving for intimacy with sensual and chic Jewish beauty, late 40s-mid 50s, to share NY's boundless opportunities for passionate living and loving. 3885 ✉☎

Single White Male, 39—Handsome, dark hair, fit, wealthy, seeks attractive American, Oriental or European lady, 27-37, hip, classy and passionate. Exciting photo/note a must. 3912 ✉

Beautiful, Artistic—Funny, smart mom with two great kids. I'm 33, 5'4", 115 lbs, seeking an intelligent, good-looking, secure man, 30-36. Bonus for sense of humor and happy childhood. Westchester or Fairfield. Photo/note. 3871 ✉

Glamorous Lady Of Substance—Seeks British Manhattanite, 60-70, with terrific sense of humor, love of opera, theater and conversation. Note/photo, please. 3886 ✉

Spring Fever!—Playful, attractive woman, late 40s, creative professional, seeks a relaxed, funny, intelligent man to enjoy the arts and the outdoors. Nonsmoker. Note/photo. 3823 ✉☎

???—Attorney, 45, likes (alphabetically) A&E, brains, crossword puzzles, (his) sister, Jackie Mason, kids, pets, sports, tax refunds, theater and Vermont. Doesn't like bars, boors, drugs, dust, golf, Indian food, modern art, pierced navels, smoking and tattoos. If you're 30-45 and match up, please write (with phone). 3884 ✉

Gramercy Park Lady—Tall, attractive professional female, 52, warm, witty, seeks male counterpart. 3924 ✉

Tall, Handsome, Upscale Wasp—Seeks educated, attractive, 55ish Christian lady for dining, travel, quiet times. Current photo/note. 3889 ✉

Make Your Dreams Come True—Successful businessman seeks the woman of his dreams for a serious relationship. 5'9", 48, slim, boyish good looks, loves fun, romance and quiet times together. Photo/note/phone. 3820 ✉☎

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A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Warm, Feminine, Elegant—Chinese-American professional, 40, very pretty, mature, romantic, caring and considerate. Loves classical music, computers and world travel. Seeks well-educated man, 43-56, mild-tempered and financially secure, to share the best of life. 3824 ✉☎

Sweet, Petite, City/Country Gal—45, Catholic, (212), MS, MPA, seeks honorable mate, 39-49. Note/photo. 3892 ✉☎

Jewish Prince—Seeks his princess to live happily ever after. 3837 ✉☎

Most Attractive, Spirited—Selective gentleman, 58, well-dressed, cheerful, musical, 5'9", hopes for pretty, elegant, chic Manhattanite who delights in music, arts, and the comedy and pleasures of life. Note/recent photo. 3905 ✉

NY Baseball Fan—Shapely, affectionate, slim brunette, 43, seeks classy, funny, passionate, successful but humble man, 40-50, for fun, romance. Photo. 3863 ✉☎

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Not After The Spring Chicken—I prefer the lively 50s. I'm a 6', kind, attractive Ivy male with a social conscience. Successful CEO career now replaced by interesting, rewarding work in philanthropy and activism. Many interests from biking to the Observer. Seek serious yet outgoing female, attractive, fit, energetic, who enjoys ideas and discovery, closeness and love, and above all has joie de vivre. 3928✉

Been Called Beautiful—But I'd say pretty/adorable - also loving, mischievous, sweet, classy. Seek attractive Jewish man, 50-early 60s, with similar traits. Note/photo appreciated. 3894 ✉☎

Handsome Professional—43 (younger looking), trim, successful, 5'10", never-married (wonderful friends/references, though), would like to meet a warm, very pretty, buxom woman of any race/religion (I'm Catholic, white). Photo crucial (will reciprocate). 3923 ✉

Exceptional Young Man—39, successful, spirited, sensitive, well-educated, strawberry blond, blue eyes, athletic. Enjoys foreign movies, travel, jazz, outdoors, community service. Seeks good-natured, humorous, slim, socially conscious woman, 28-35. Phone/photo/note. 3882 ✉

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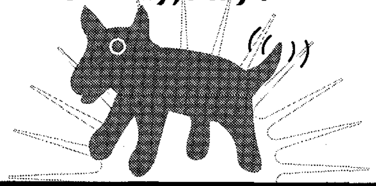

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Make Me A Spring Smile—As this white Jewish male dentist, who is clever, handsome and athletic, with a great sense of humor, will make a single white female, 28-36, smile - who is down-to-earth, witty, confident and has sex appeal. Let's share romance and life. Note/phone/photo necessary. 3831 ✉☎

Artistic Asian Beauty—Doctor, dancer seeks kind prince (35-45). 3909 ✉☎

Vibrant Lady—Scientist/writer seeks energetic, emotionally intelligent man for hikes in the woods, biking in the park, museum strolls. I'm 5'3", slim, great smile. If you like good conversation, wit and eye contact, then let's meet. Photo/phone/e-mail. 3896 ✉

Spring Spectacular—An extremely attractive, Jewish professional female, 42, 5'6" and thin, would like to meet an all-year-round great guy who is a tall professional with a sense of integrity and humor. Note/photo/phone. 3867 ✉☎

Blond, Attractive Physician—Looking for a serious relationship with educated, sophisticated, loving and caring professional male, 38-50. 3908 ✉

European Woman—Or Europe-oriented American woman, sought by successful 46-year-old trial lawyer who believes that New York teaches you how to be a success but Paris teaches you why to be one. 3804 ✉ ☎

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Romantic, Handsome CEO—45, 6', seeks lady, 30-47, with beauty, brains and a warm heart. Photo, please. 3913✉☎

Beautiful Brunette—Gorgeous eyes - seeks gentleman, late 30s-50, for romance and relationship. Loves travel, sports, dining out. Photo, please. 3881 ✉☎

Wanted: 2-Bedroom Co-Op With View—And/or man (postwar) with vision. Both should be bright, with room for friends, family, art, music, cooking, travel photos. Motivated buyer is pretty, slim, Jewish, 40s professional. 3836 ✉☎

Successful, Attractive Harvard MBA—Male, 32, with diverse cultural and athletic interests, seeks Asian/white woman. 3875✉

Semi-Retired Investment Counselor—A youthful 66 - in great shape physically, mentally and financially, 5'10", 178 lbs. Jewish - nonreligious. Seek a slender, attractive, outgoing lady - preferably mid 50s, for friendship, travel and God knows what else. Recent photo a must. 3887 ✉

Warm, Handsome Italian—Seeks beautiful Catholic woman, 28-38, interested in starting a family. I'm 43, 5'10", 160 lbs, salt/pepper, manager in city government. Enjoy conversation, dining, music, books, sport. Note/photo/phone. 3816 ✉☎

Euro-Latina, Sexy, Sophisticated—Smart, bubbly, 32, fit, Goldie Hawn/Vanessa Williams combo. Busy career, volunteer and social life, diverse interests. Seeks romantic playmate/partnership with accomplished overachiever, charming, confident, intelligent, kind, fun, blue-eyed sexy Catholic male with traditional values. Photo/note. 3925 ✉☎

Passionate, Ironic Idealist—Big eyes, laugh. (Told I'm) extremely attractive. Awesome legs. 5'8", slender, funny, fit, exuberant. Delight in much, including children, movies of all hues, dry, wry wit. Early 40s. Looking for (wonderful) unconventional man, interesting and interested, 35-55, 5'10" plus, doesn't take self too seriously. Note/photo. 3821 ✉☎.

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My name is **Samantha Daniels**. I am a private social consultant who works with only the finest of worldly, savvy and successful individuals, both men and women, who are interested in finding their mate. My clients are very important and distinguished members of society - involved in charitable organizations, world travelers, highly educated and leaders in their area of business. The only thing that is missing in their lives is someone with whom to share all of their successes.

Presently I am in search of a **woman** between the ages of 30 and 42, who is well-educated, who enjoys mental sparring over politics, movies and life in general, who has an understated yet sexy way about her and who can turn heads in any room into which she walks. The **man** with whom I am working is highly educated, well-known and accomplished in his field, a fantastic and loving father, generous to a fault, and lives life fully and decadently on a daily basis. Please send a letter and a photo (a must). I will contact you when appropriate. I am very discreet and your privacy will not be compromised.

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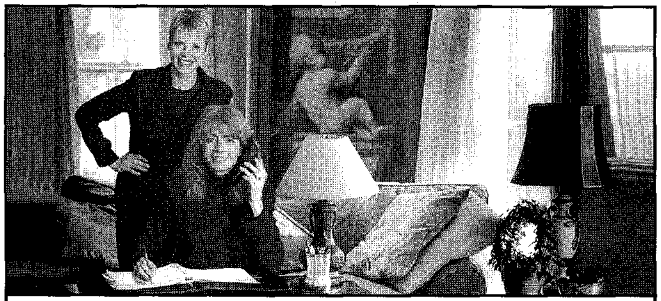

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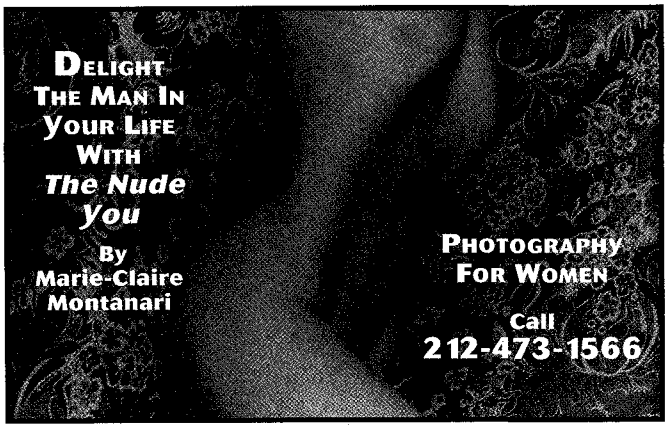

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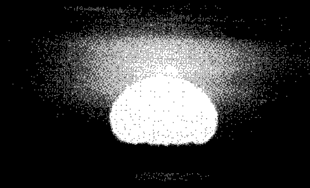

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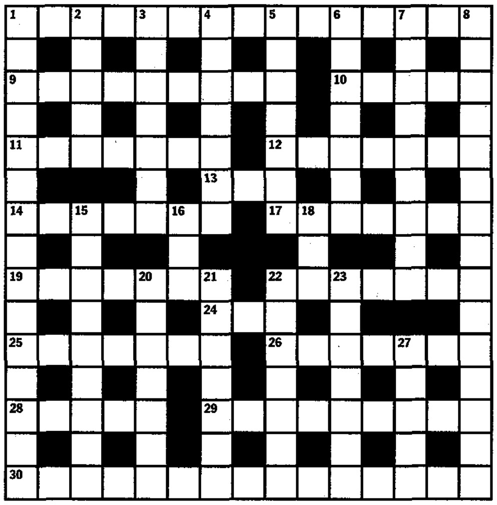
The 'Guardian' Crossword

ACROSS
1 Starting speedily, shrewd at first, then inaccurate. (5,3,3,4)
9 Trees given inaccurate clue—a pity! (9)
10 Allocated a high frequency. (5)
11 Make a relation tell the story. (7)
12 Composition in school given zero for bad spelling. (7)
13 Eggs on toast? (3)
14 Reversing Y reg, drive into a woman. (7)
17 Bony fish Leo caught in Hants river. (7)
19 Confess secreting one paper in the course of examination. (7)
22 Enthusiast got cross, falling in river . . . (7)
24 . . . it could start off a row. (3)
25 This setter goes back over what editor did. (7)
26 System for dealing with quantities of letters. (7)
28 Tree found in Nicaragua, variegated. (5)
29 Defeated, accepted casting director's offer. (4,5)
30 People opposing imprisonment had urgent business. (4,7,4)



DOWN
1 Diplomatic courier has gays, and a certain Melinda, busted. (6,9)
2 Kind of stereo trendy drivers turn up. (2-3)
3 It may have been Arkle I'd seen in the vicinity of the Curragh. (7)
4 What's affected the style of the Dandy? (7)
5 Be first in trial to run up matching clothing. (7)
6 Manage to go over most of country house of historical importance. (7)
7 Extremely stern? (9)
8 Go and fish with tackle and net, beating youthful competition. (4,2,3,6)
15 Worried carer receives cable—cause of nervous reaction? (6,3)
16 It may be a wide ladder. (3)
18 Always run off the day before? (3)
20 Jones, perhaps, is in a state. (7)
21 Try new idea about root of pot plant. (7)
22 Force to serve as a cavalryman. (7)
23 State introduces financial help for a homeless person. (7)
27 Going over, I poke round hot Indian dish. (5)

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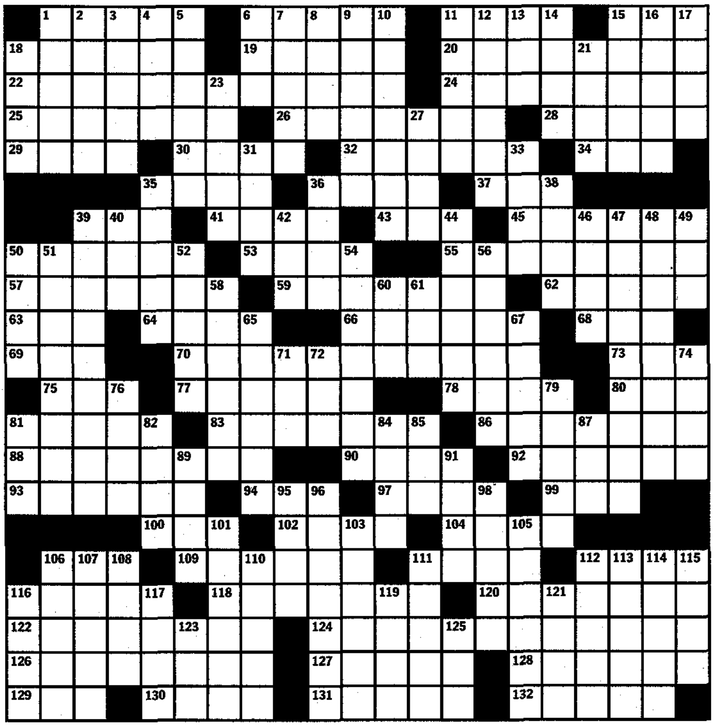
'Governments': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 Make a speech
6 City east of Lisbon
11 Timetable abbrs.
15 Degree for a future exec.
18 Wharton and Piaf
19 Overhauled tire
20 Government
22 Government
24 Government
25 Governments
26 "——: perchance to dream"
28 Sample the flavor
29 Femme friend
30 Barely makes do, with "out"
32 Wage receiver
34 "This —— recording"
35 F.B.I. guy
36 Partner of tried
37 Pen point
39 Lungful
41 "Gilda" star
43 Quick swim
45 Baltimore bird
50 Eye-related
53 Like some straits
55 Caribbean island grouping
57 "War and Peace" heroine
59 Use a calculator
62 One of "The Misfits"
63 Comedian Philips
64 Election pros
66 Take no notice of
68 Three-chevron G.I.
69 Channel 7 in N.Y.C.
70 Governments
73 Toward the stern
75 Miner's quest
77 Saudi's land
78 Location
80 Vintage car
81 Allan—— (Robin Hood crony)
83 Footed the bill
86 Gadgets
88 Infirmary roster
90 Biblical oldster
92 Just claims
93 Rendered senseless, in boxing parlance
94 Nope's opposite

996

97 Between two crèmes
99 Memorable Myrna
100 "Cry —— River"
102 Van Gogh flower
104 Fearsome guns
106 N.F.L. scores
109 Houston team
111 Gamma's preceder
112 Neat
116 Wrinkled plum
118 Bridge support
120 Governments
122 Government
124 Government
126 Governments
127 Downy duck
128 Jeering audience member
129 Antipole of NNW
130 As blind as ——
131 Train-company stocks
132 "Oklahoma!" aunt

DOWN
1 Hatred
2 Fashion-designer Nina
3 —— drop of a hat
4 Bangkok citizen
5 Have admiration for
6 Drop a pop-up
7 Weskits
8 Spanish eight
9 Higher bettor, at poker
10 Clap
11 She was TV's Miss Brooks
12 Admit customers again
13 Motor-rotation initials
14 Clothing ensemble
15 Height of delight
16 Flora and fauna
17 Skin eruption
18 Old Icelandic anthology
21 —— B'rith
23 Werner or Schindler
27 "I kiss'd thee —— kill'd thee": Othello
31 Camelot lady
33 Civil disorder
35 Clutch
36 Poi ingredient
38 ——-a-brac
39 Government
40 Pier gp.
42 Twitch
44 Regional dialect
46 Afflictions
47 Government
48 Wrong places for right shoes
49 Superlative suffix
50 First-floor apartment number
51 Neighbor of Vietnam
52 Valerie Harper role
54 Government
56 Sea nymph
58 Raid warnings
60 Links org.
61 Cousin's dad, informally
65 Know-it-all
67 Poly follower
71 U.K. award
72 Successor to the O.S.S.
74 Ready the salad
76 Nevada city on the Humboldt
79 Devil's doings
81 Start of a J.F.K. quote
82 Before j.h.s.
84 Puts a stop to
85 She's a deer
87 "My turn!"
89 Mental flash
91 Veer off course
95 Dubliner's country
96 Thrive
98 Mexican of yore
101 Breathing disorder
103 Adriatic peninsula
105 "—— Captain of the Pinafore"
106 Un plus deux
107 Irene of '30s–'40s films
108 Glitch
110 Rendezvous
111 Chewy nut
112 Austrian Alpine region
113 Really angry
114 Forestall
115 River of Flanders
116 Mail stamps: abbr.
117 Brünnhilde's mother
119 Italian city of a Napoleonic victory
121 "The Hustler" game
123 Corn core
125 Vocalized pauses



Solutions to last week's puzzles appear on page 183.

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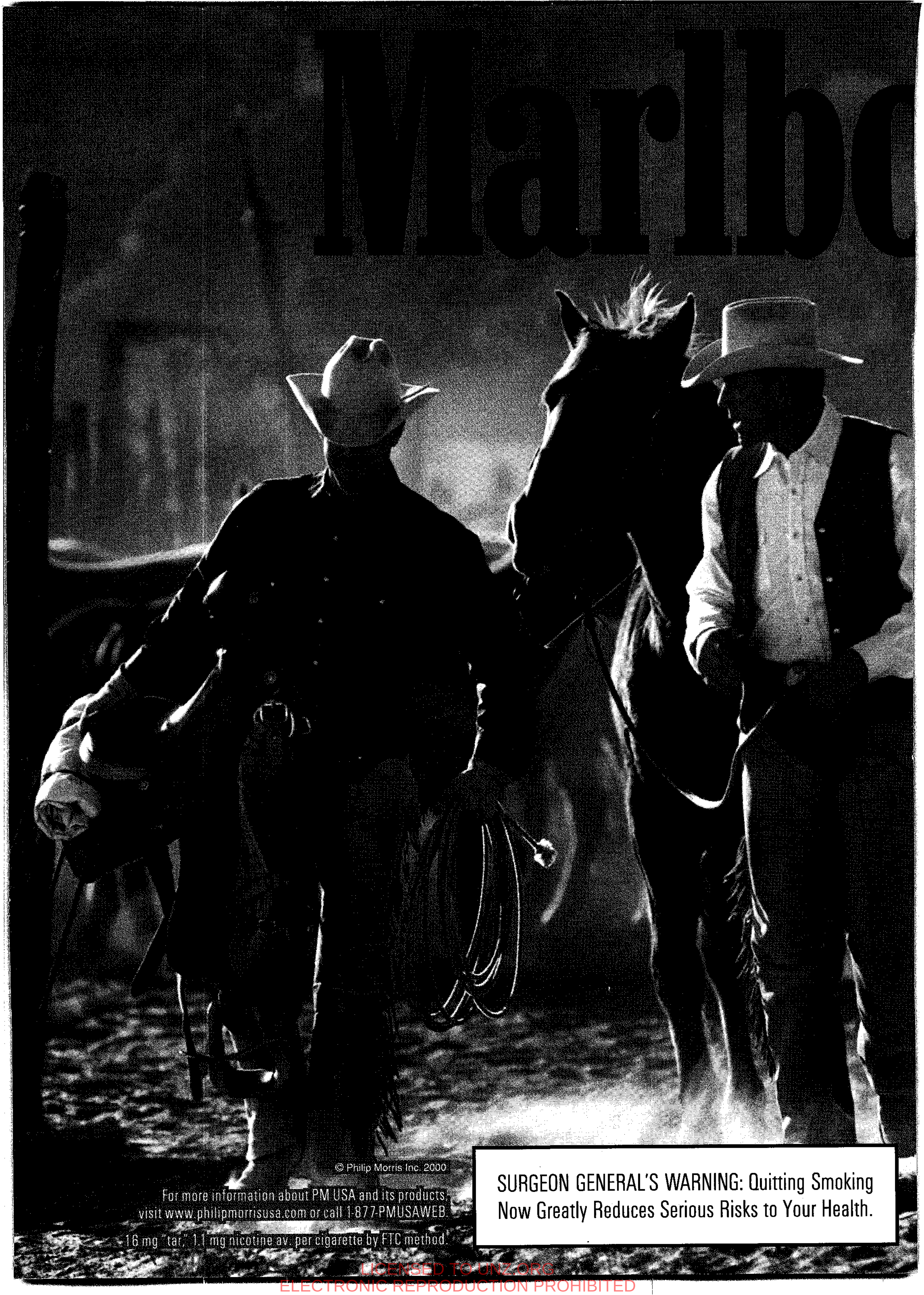

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